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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3164.

SATURDAY, JUNE 16, 1888.

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*All. We are not Thieves, but men
That much do want.*

*Timon. Your greatest want is, you want much of meat:
Why should you want? Behold, the Earth hath Roots:
Within this Mile break forth a hundred Springs:
The Oaks bear Mast, the Briars Scarlet Hips,
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MR. TRAILL has here grappled boldly, and in some respects not without success, with an enterprise which, bearing a former essay on the first Earl of Shaftesbury in mind, we should have thought outside the direction of his best work. In endeavouring to form a fair judgment upon his monograph on William III. critics must remember the immense difficulties of the task—difficulties which it is indeed obvious that Mr. Traill has recognized for himself, though possibly not before he set out on his journey. To any one who has not by long and loving study become master of his subject—and in this respect it is perhaps unfortunate that Mr. Traill should so soon have followed Prof. Freeman and Canon Creighton—the scope and complexity of William's life and the mass of authentic material available must have formed a constant source of embarrassment. We do not forget that Mr. Traill is concerned with William specifically as an "English statesman." But even as an English statesman it is the international character both of his personal nature and of his work that needs to be brought into relief; and we are sure that Mr. Traill would recognize the voice of flattery if we expressed an opinion that in this respect he has attained any large measure of success.

That Mr. Traill should add anything to our knowledge of the character of William III. or of the times which witnessed his astonishing career could not in fairness be expected. But it was indispensable to the due execution of his task that both should be throughout depicted in colours which would leave upon the mind a bright and lively image; and these colours Mr. Traill unfortunately leaves on his palette, to be used only in two or three really vigorous pages of summary, for which we at once express our gratitude. He tells us, indeed, that resistance, passionate and uncompromising, to the aggression of the Bourbons was the moving impulse of William's life; and we wonder that he did not introduce the idea by that graphic scene at the Hague when the boy, still under tutelage, haughtily refused to give precedence to the ambassador of France. He speaks of the prince's ambition to rule the republic,

and he omits that ineffaceable stain which ambition put upon his honour, the concealment and the patronage of the murderers of De Witt, a patriot at least as sincere as himself. He describes William's first great success in continental war, the taking of Namur; and he misses the opportunity of emphasizing the fact that this exploit concluded a long and almost unbroken apprenticeship of defeat—an apprenticeship which exposed him to the contumely of Austrian, Spaniard, Lorrainer, and even of his own people, and which constituted a strain upon the mental and moral nature against which none but a born hero and leader of men could have made head. At the end of the book, indeed, Mr. Traill tells us that William was a hero; but that which should be the main impression should not be left exclusively to a peroration, delivered with however much rhetorical effect. We are willing to accept the statement not because we have read Mr. Traill, but because we have read Macaulay. Mr. Traill may claim that the necessary limits of his space forbade further description; but it would not be difficult to point out passages which, if it were necessary to secure room for the effect which we miss, might with advantage have been judiciously omitted or curtailed.

With Macaulay Mr. Traill has necessarily much to do. He has had the great historian to draw upon for his facts, and he has had his more obviously exaggerated statements to criticize. In such criticism, indeed, Mr. Traill is certainly at his best. He has rightly laid his finger upon William's real responsibility in the matter of Glencoe, the burking of the prosecution of the accomplices in that wicked deed. He has discussed briefly and with much clearness the views and action of the various parties on the "vacancy" question. The Place Bill, the Marlborough treason, and the Irish forfeitures all receive useful treatment. Perhaps the best instance of Mr. Traill's criticism is the passage in which he deals with the implication, which certainly appears to reside in Macaulay's language, that William consciously created party government, in its modern sense, as the right form of government independently of immediate exigencies, and that such a system was henceforward the rule:—

"As regards his attitude towards English political institutions in general, and the *voluntary* element in his share in developing them, the Whig legend appears to me more purely mythical still. At no time in his life did William show the slightest personal predilection for or even faith in parliamentary institutions, still less in party government. He looked upon the English Parliament as a clumsy and irritating instrument, blunt at one part, dangerously double-edged at another, which he was nevertheless bound to work with and make the best of. That he was the first to try the system of a party ministry and party government is.....a fact of little significance. He tried it as he tried other means of managing the apparently unmanageable, as he had at first tried dividing offices of state among the leading men of both parties, and as he had tried, and continued to try, the method of corruption for the rank and file. As to any preference of one English party to another, there is no trace of such a feeling in his mind.....He made trial, in fact, of all English public men and of all political expedients to serve his European ends, which were sometimes, but not always, English ends also; and thus it

was that, though he experimentalized with the strict party system in order to secure a Parliament which would support the war energetically in 1695, yet in the next Parliament, his immediate object being gained, he showed no disposition to prosecute that experiment on abstract political grounds."

As the last pages of Mr. Traill's work, which are of the nature of generalization, are the best, so the first chapters, which deal with detailed facts, are the least satisfactory, both for matters of omission and commission. When, for instance, he says that "the chiefs of the municipal party would have willingly stinted his instruction, if by so doing they might have checked his aspirations," Mr. Traill makes a statement which, as it is purely hypothetical, is beside the mark, and which illustrates the tone of special pleading so noticeable in his former essay on Shaftesbury. The impression which it is intended to convey is, too, erroneous, if we may trust M. Pontalis and John de Witt himself. The Grand Pensionary assiduously and honourably educated the young prince, for he foresaw that he would one day have to govern the state; just as Mazarin, against whom a similar charge was freely made, assiduously and honourably educated Louis XIV. Mr. Traill is curiously wrong, again, about the battle of St. Denys, outside Mons. He speaks of it as "one of the most brilliant successes of the war," and as "a victory which had opened a way for the allies into the country of their enemy." But nothing is clearer than that William failed in his object. This object was to relieve Mons, and after the battle Luxembourg still held Mons firmly in his grip, and blocked the road which its relief would have opened. The language, too, which on p. 15 Mr. Traill uses regarding Danby points to a want of appreciation of the fact that that clear-sighted minister had boldly and consistently persevered in the principle upon which he took office—opposition to the French connexion.

While destroying the Whig legend about William, Mr. Traill adopts without reserve, and even improves upon, the Macaulayan legend about James II. The king was, we are told, "as obstinate and insincere as his father, as selfish and unscrupulous as his brother." As insincere as Charles I. and as selfish as Charles II. To say that James was "willing to pay that or any other price to save a crown" is simply inconsistent with facts on the surface; while to abuse him for "characteristic imbecility of judgment," as shown in his rejection of Louis's offer of armed force in England, is to abuse him for one of his more kingly instincts. But the most surprising misstatement of facts that it was possible to make about James is that he "seems to have inherited almost all Charles's moral qualities except his courage." The misguided monarch had faults enough to answer for, both of head and heart; but that the Lord High Admiral of England, who led her fleets through more than one of the bloodiest sea-fights in history with a cool bravery which lives in the annals of naval warfare, should be accused of a constitutional want of physical courage does seem rather hard.

It is pleasant to turn again from these and other inaccuracies to the sound and well-expressed judgments of the concluding pages.

In a passage immediately following that already quoted, Mr. Traill says:—

"Yet after all these deductions there remains to William, both as a European statesman and as a benefactor to our country, an ample margin of renown.....If William had not all the virtues which belong to the patriot and philosopher, he had all that go to the making of the hero..... Such eulogy [*scilicet* Macaulay's] does not, for it could not, materially exaggerate his great features as a man—his patience of delay and disappointment, his fortitude under disaster, his imperturbable composure in moments of crisis, his lofty magnanimity, which from its high place seemed literally to overlook rather than to forgive injuries, his haughty courage, which thought it equal shame to glance aside at the lurking assassin and to turn away from the open foe..... And his achievements were as great as his character. His record as a ruler pure and simple, as a mere expert in the art of governing, has never been surpassed, perhaps never equalled, in history."

"It is not necessary," Mr. Traill adds,

"to exalt him into a divinely inspired progenitor of the British constitution in order to recognize fully the greatness of the services which he rendered to it. He was not 'father of the constitution' in the sense in which the poet is the father of his poem, or the philosopher of his theory; but assuredly he was so in the sense in which we say that a child has found a 'second father' in an upright guardian, who, while not, it may be, comprehending his character, or in sympathy with his spirit, or foreseeing his future, has yet been his vigilant protector through the perils of childhood, and has accounted for his patrimony to the uttermost farthing."

These two passages are admirable, and make us forget that somewhere or other in the book Mr. Traill has called William a "cool-headed Dutchman."

Annals of the House of Percy. By E. B. de Fonblanque. 2 vols. (Privately printed.)

In one of his most characteristic essays Mr. Freeman is good enough to admit that "the place of the house of Percy in English history, the place to be sure rather of the second line than of the true Percies, is one which nothing but flattery can ever lead us to forget." We are all tolerably familiar with the fact that the Percies played for many generations a great, at times a dazzling, part in the struggles of dynasties, of factions, and of creeds; but it is only when their doings are gathered up and made the subject of a monograph that we realize how continuous was their influence, and how marked at times has been its bearing on the course of public affairs.

There is still a wide field open to the patient student in the history of our great families, the materials for which were never so plentiful as they are at the present day. Indeed, in the case of such a house as the Percies there is almost an *embarras de choix*, as is evident from the voluminous list of authorities consulted by Mr. de Fonblanque. If in these two sumptuous volumes he has not successfully rivalled similar publications abroad, if he has not attained the same level of scholarship as Mr. Fraser in his histories of Scottish houses, or Mr. Maxwell Lyte in his 'Dunster and its Lords,' he has at least given us a notable addition to historical and antiquarian literature. It would, indeed, be difficult with such a subject to produce other than an interesting work. Unfortunately, the author's search among the Duke of

Northumberland's muniments proved extremely disappointing, and he has had to place his reliance mainly on materials already in print, supplemented by MSS. at the British Museum and the Public Record Office.

"People who believe," to quote again from Mr. Freeman, "that Bulstrode came riding on a bull to meet the Conqueror do not believe that the first Percy pierced the eye of Malcolm of Scotland." Nor does Mr. de Fonblanque. William de Percy, the first of the house, was one of the earliest Norman settlers in Yorkshire, in which county and in Lincolnshire he received large estates. His line lasted for about a century, when the Percy fief passed to the second line of the name, the descendants of Jocelin, brother of Queen Adeliza, by his wife Agnes de Percy. As Mr. de Fonblanque adheres to the tradition about Jocelin taking the name of Percy, we must assure him that this was not so, and that his style at the time was "Jocelin the Castellan" or "Jocelin the Queen's brother." His sister, the widow of Henry I., had conferred on him the fief of Petworth, in Sussex, which thus became united to the Percy estates in the North. From this Jocelin there descended, as we shall see, five centuries of Percies.

The position of the family in the North was greatly strengthened by the purchase of Alnwick Castle and its appendant barony by Sir Henry de Percy in 1309. Anthony Bek, the celebrated prelate from whom he made the purchase, held it merely as trustee to the last De Vesey holder, and it is by no means clear how such a transaction was allowed. Thenceforth, however, Alnwick became the seat of the Percies, whose importance was still further increased by the grant of the earldom of Northumberland in 1377. The first earl, of whom a charming portrait is here given in facsimile from a MS. in the British Museum, is the "double traitor" whose career during the forty eventful years (1368-1408) for which he was head of the house is familiar to us all. With his brother the Earl of Worcester (1397-1402), and his son, the brilliant "Hotspur," he successfully assumed the leadership of the turbulent nobility of his time, and Mr. de Fonblanque may be almost justified in asserting that "in the first Earl of Northumberland feudalism attained the zenith of its power; his fall marked the earliest stage of its decline."

The vicissitudes of the Percies during the Wars of the Roses are here traced down to the eventual restoration of the family by Henry VII. to all their honours and estates. Then "the magnificent Earl" (1489-1527) passes across the scene, the Percy who charged at Blackheath at the head of "the Northern Horse," who led an army of his own to the siege of Terouenne, and who glittered with Henry VIII. on the Field of the Cloth of Gold. To him succeeded "the unthrifty Earl" (1527-1537), Anne Boleyn's luckless lover, whose life was spent in Border warfare, and whose last days were embittered by the ruin which the Pilgrimage of Grace had brought upon the members of his house. The restoration of the earldom by Queen Mary (1557) to young Thomas Percy was virtually a new creation in favour of himself and his brother. The rebellion, flight, and execution

(1572) of "simple Tom" paved the way for the accession of "cruel Henry," whose plotting propensities led him into similar trouble, and whose sudden death (1585) remains one of the mysteries of the Tower. The Tower was also long the abode of his son, the ninth earl (1585-1632), whose melancholy disposition, well shown in the portrait given in the work, is strongly reflected in a letter of his now in our possession. To him succeeded Algernon, the tenth earl (1632-1658), of whose well-known portrait Mr. Hole has given a most felicitous etching. His career as a leader of the Presbyterian party is well known, as are also his military services by sea and land. Among the few Alnwick MSS. of historical interest printed by Mr. de Fonblanque is a valuable list of the earl's forces in the ill-fated Scottish expedition, which would make a useful addition to Mr. Peacock's "Army Lists" of the Civil War.

His son, the last Percy earl, dying in 1670, left an infant heiress, whose hand became at once the object of fierce competition. Married at twelve by her intriguing grandmother to the young Earl of Ogle, she was soon a widow, and was married again at fourteen to Monmouth's ambitious friend Thomas Thynne of Longleat. This is one of the most curious intrigues of the Restoration period. Mr. de Fonblanque has investigated it closely, but he does not know the whole story, and has not mastered Thynne's suit in the courts spiritual. London was startled in the following February by the assassination of "Tom of ten thousand," and in May (not, as Mr. de Fonblanque writes, "on the 30th of August") the youthful heiress, maid and widow, brought the Percy estates in marriage to "the proud Duke of Somerset." It is unfortunate that Mr. de Fonblanque has omitted to refer to the duke's correspondence with Serjeant Pengelly (1717-1727) on the projected revival of the Percy earldom with its baronies, and especially to the prolonged negotiation of 1723, for it affords the key to his subsequent action in 1744-5, when his granddaughter and her husband, Sir Hugh Smithson, had a narrow escape of losing their prospect of the title. Even as it was they lost the Petworth and other Percy estates, which the duke left to the Wyndhams.

Sir Hugh Smithson, the young Yorkshireman, whose good looks had won him his bride, and whose good luck had made that bride the heiress of her house, was descended from a London "marchant" in the reign of Charles II., the grant of arms to whom and his brother the "apothecary" proves them (though here not mentioned) to have been *novi homines*. Ambitious, however, and singularly successful, he plunged into the politics of the day, and, boldly refusing a marquisate as a "modern rank," asked for the dukedom of Brabant in right of his wife's descent! The king promised to "give satisfaction to a very respectable person," and bestowed on him, by way of compromise, the dukedom of Northumberland (1766).

As much misapprehension prevails on these subjects, it may be as well to explain that the present (Smithson) line are not in any way the representatives of the house whose name they bear. The representation of the earlier Percies is vested in the coheirs of the seventh earl (died 1572), while their repre-

sentation since 1572 is vested in the Duke of Athole, who now holds, as their heir, the anomalous barony of Percy. But though these are in the female line the heirs of this illustrious house, it is almost certain that there are still amongst us, possibly in humble spheres, offshoots of its junior branches, who, as Mr. Freeman would say, have "more claim to rank as Karlings than as Percies," and compared with whose lineal male descent from Charles the Great himself the pedigrees of our noblest houses would be scarcely worthy to be named.

A Treatise on Money, and Essays on Present Monetary Problems. By J. Shield Nicholson. (Blackwood & Sons.)

THE interest which a reader feels in a book is often not exactly in proportion to its size, and of this Prof. Nicholson's little volume presents a fresh example. Though we do not share the leaning to bimetalism which Prof. Nicholson feels, yet we are perfectly able to welcome warmly the studies that he has made of the difficult and intricate subjects which form the staple of his publication. "Money" as an instrument of exchange and as a measure of value is the subject that he has discussed, and hence, in consequence of variations in the value of the monetary standard, as connected with movements in general prices.

It is to the essay on the point last mentioned, the 'Causes of Movements in General Prices,' that Prof. Nicholson calls especial attention in his preface; and while we cannot attempt in this journal to give a complete analysis of the whole contents of this essay, we may at least try to lay before our readers the principal lines of thought laid down, in the hope that some of them may be led to study the subject in the volume itself.

While the problem is, as Prof. Nicholson commences by observing, one of the most difficult among economic inquiries, the statement from which he starts, namely, "that the monetary unit"—to put it in plain words, we will say the gold sovereign—"will at different times purchase more or less, on the whole, of all things that bear a price," is one which will find universal acceptance. Prices do vary. At the present moment this country, in common with most of the countries of the civilized world, is passing through an epoch of considerable depression of prices. In relation to this Prof. Nicholson refers at considerable length to the recent fluctuations in the exchange between England and India; and after some preliminary observations, among which he lays down the axiom "that relative values will be adjusted when they are reckoned in money, just as they would be if money did not intervene," he continues by examining the present level of prices in gold-using and silver-using countries, and argues thus:—

"Suppose now, that.....gold prices move downwards, whilst silver prices.....remain the same.....If the ratio of gold to silver changes in exactly the same proportion as the general level of gold to silver prices, there will be no disturbance of trade."

But if this is not the case "a real disturbance of trade will take place, until the levels of gold and silver prices are adjusted to the new ratio of gold and silver." We can

hardly follow Prof. Nicholson through the highly ingenious series of arguments which he bases on this simple proposition. These arguments lead up to the statement that if it is

"granted that the ratio may change apart from the course of trade.....if silver prices remain fairly steady, the fall must be entirely in the gold prices; and to suppose that this fall in gold prices can be confined to the great staples of trade with silver countries, is to surrender all the principles of industrial and commercial competition."

The argument is extremely ingenious, and places before us, in a remarkably vivid manner, the possibility of the effect of the recent fluctuations in the exchanges between India and England and other gold and silver using countries being world wide. As a proposition the statement is scarcely susceptible of proof; but the hypothesis is very neatly put, and its defence most ingeniously maintained.

Though our remarks have been based on one chapter only of this book, it is not hence to be inferred that this is by any means the only one worth reading. The observations on the effects of great discoveries of the precious metals, and on the manner in which prices in one country affect prices in other countries, show careful study. The same may be said of those on the use of both gold and silver as standard money; they do not, however, convince us that the practical difficulties in the way of realizing a bimetallic system are not as great as ever.

Poems. By Stopford A. Brooke. (Macmillan & Co.)

THERE is great variety in Mr. Stopford Brooke's new volume—so great that it almost seems as if two or three persons had written it, instead of one. Probably this means that the poems belong to different periods—periods sufficiently remote from each other to make a distinct change in the author's mental personality—and that the influences of some contemporary poets, which appear to be strong over him, have varied in the different periods. Tennyson may claim a worthy disciple in the Mr. Stopford Brooke of 'Six Days' and 'Amy's Tale,' but who can recognize that disciple in the Mr. Stopford Brooke of 'Phœbus the Herdsman' and 'Endymion'? In 'Rome' and 'The Lioness' there is struggle or blending (which?) of the Tennyson and the Robert Browning influences. Here is a short poem which is almost, though doubtless unintentionally, imitative (he who runs may read of whom):—

VENGEANCE.

Dead like a dog in the street!

And his white face turned to the sky;

Stone dead, my enemy, at my feet,

Who dared to kill him but I?

A month since he stole her from me,

A month like a burning year;

I travelled the land and I travelled the sea,

For revenge, and I find him here,

Silent and sightless, at rest,

Escaped, when I marked him mine own:

The dagger was keen that cleft his breast,

Would God I had driven it home.

Her I can leave to her fate,

She was always light and sweet;

But 'tis bitter to miss the quenching of hate

In the blood of the man at my feet.

Therefore my hate is my life,

I cannot loose its spell,

But when I am dead I shall meet him in strife,

And beat him down in hell.

And so we might go on through many more of the poems, letting them show for themselves whose star was in the ascendant in their author's mental horoscope when they were written. But the volume is in no way tainted with plagiarism, nor with the vice of deliberate copying of styles and methods. Mr. Stopford Brooke shapes his thoughts and fancies somewhat after patterns, but the material is his own, and he follows no pattern servilely—perhaps none by express intention. And indeed he has no need to be an imitator, being thoroughly competent to guide himself and having his own gifts of eloquence and word painting.

'Six Days,' the first poem of the volume, is the story of a young man's Easter holiday in which nothing happened, but he was daily in bliss with his betrothed. "What gifts," she said to him,

Will you give now for love's sake and my own?

Six days you stay with us, and every day,

If you would be a happy lover, sing

The gifts of love. Begin, and if your verse

Be worthy you and me and love, why then,

Perhaps I shall give you more than you may claim.

Immediately he sang to her, and he sang something each of the five subsequent days. We do not like the songs; they are all in one monotonous measure, are far too long for singing, and are not singable. The tune to them must surely have been a Gregorian chant:—

Maiden, in the happy morn

When your gracious life was born,

Aphrodite's lovely grace

Wandering, found her dwelling-place.

Yet since Art should ever tend

Close on Beauty, her true friend,

I will give you far-brought things

From the treasures of Kings.

Woven wonders of the loom,

Glow of gold, and purple gloom,

Made when Passion's shuttle fled

Through the wise contriver's head.

Deep brocade that Titian drew,

Sown with orient pearls like dew

In the Sun; and lace inwrought

With a love-sick maiden's thought.

This kind of verse does not suggest singing, and eight stanzas of it as a vocal fugue would be rather trying. But the fact is that Mr. Stopford Brooke makes no distinction between a lyrical poem and a song, and is no song-writer: instead of lightly setting a brief thought, or rather the hint of a thought, to a lilt in his head and leaving off where the lilt closes and when the hint has been given, he muses and elaborates and completes till he has produced what may be a good poem and a melodious one, but is no more a song than it is a sonata. There is not a genuine song in the book. But he rarely essays this slight form of verse, evidently foreign to his inspiration, and therefore it is only in 'Six Days' that failure in it is apparent. Set within that poem there are, besides the hero's six long ditties, three songs ascribed to his authorship, which the young lady, who is "musician to the tips of her fine fingers," sings to him at the piano; and these are, as poems, greatly superior to the six, and they are more song-like—for one reason, because they are shorter; for another, because their versification is more varied—and they admit a possibility of music being put to them which might make them effective sung to it; but in themselves they are no songs. Yet one of them we would be willing

(though conscious of error) to call a song if it would be any compliment to give it that misnomer instead of describing it as what it is—a bright, playful little poem, which, set to accommodating music, might easily, with the help of a winning dramatic archness in the singer, make an attractive vocal piece. We give it because it is the only example in the volume of this kind of light verse, and we think it a successful one:—

"Last night sang the nightingales,
Jenny darling, would you know
What they sang?"—"I cannot tell,
Leonard, 'tis so long ago.
I have heard so much since then;
Henry, passing by this morn,
Scythe upon his shoulder laid,
Saw me standing in the corn;
Have you heard the larks, he said,
Singing songs from cloud to cloud?
Jenny, they have seen your eyes
Flash, and therefore they are proud.
Then at noon, the thrush was clear,
Joyous as a summer breeze;
John came by, and swore the bird
Had seen me midst the apple-trees.
And he sings, 'twas so he said,
That your cheek is softer far,
Clearer, rosier, sweeter touched
Than the apple-blossoms are.
So, the songs of yesterday
How can I remember, Sir?
And besides, last night the birds
Wanted an interpreter!
But this eve, they sing again:
Take me, Leonard, on the wing;
Come to-night, and in the porch
You may tell me what they sing."

Fortunately the interest of 'Six Days' does not all depend on the song-singing. We are shown fresh scenery for every day, and we are admitted to the lovers' conversations, pretty and fanciful, though not very convincing as to reality. This is a good bit:—

Stillness and love
Filled the majestic night; the lightest sound,
The stirring of the birds within their nests,
The falling of a leaf upon the grass,
The very moving of the moon through space,
Seemed heard,—so silent were our hearts.

And this:—

Whereat the nightingale, who listened near,
Burst into such a tempest of delight,
So glorious and so amorous a song,
That twilight hushed, and all the earth—and we
Stood rapt, and felt the bird sang all we knew.

The lovers are to be married at Christmas, and when the sixth evening has arrived the man is content in this prospect, but the girl breaks into almost irritable complaints—for which she asks his forgiveness—because "too far away is Christmas," and he has sedately to quiet her by asking her for some music. This inversion of the rôles is not very true to life. Next morning they part—till Christmas:—

The dawn came blurred with mist, and flaws of
wind
Blew, bringing rain, but she, for whom Heaven's
grief
Imaged our own, came with me to the gate,
And clinging to me, kissed me, crying out,
"I will not let you go." Beneath her hood
Her sweet face gleamed, wet with the rain and
sorrow;
And oh! I have forgotten what we said,
Nor know I how we parted, but I know
Long, long the kiss with which we said Farewell.

'Amy's Tale' has little more plot than 'Six Days.' Amy, orphaned, has to leave her seaside home and take refuge with a London cousin, a spinster, "grim and poor,"

Who, soured by life, envied the girl her youth.
The cousin dies, leaving her to struggle with
poverty. She sells bit by bit all she pos-
sesses, the last to go being a treasured toy
ship rigged by her father. Driven out on
a winter night by her ruthless landlord, she
goes in her despair to the river, but there

her will had lost
Its grip of thought, and she forgot all else
But misery, and crouched her down to die.

And there the teller of her tale found her,
and took her to his home and the "dear
old dame" his nurse. After a while he
woos her, but in vain.

"Love me!" she cried; "you love
And you would marry me—me shamed and worn—
You cannot love me, I am starved at heart;
No one can love me in this world again,
All whom I loved are cold, and I unwed
Shall die, too tired to live unless I sleep."

He sees what she needs, and takes her to
her Devon home,

and there
The fountains of the great deep of her heart
Were broken up.

And when spring has passed on, brightening
her every day, and she has grown "content
with life," his time comes. He "spoke at
last."

I fell before her feet, and then—the earth
And Heaven were hushed with me, until she spoke—
"William, you were my saviour, but at last
I have forgotten gratitude in love—
I love you, love you; take me to your heart."
But as I heard, the wide world seemed to swoon;
I think that for the moment I lost sense;
For she cried out and kissed me and then smiled;
"Be happy, Will!" she said, "for we are One."
No more I spoke, she also spoke no more;
But when the moon stole round the o'erhanging cliff,
We climbed the path and hand in hand went home.

He is a doctor, and after their marriage
he took her back to London, where his prac-
tice was, and there her health again broke
down, and they in consequence emigrated
to America, where all goes well with them,
and he tells the tale to a friend who is re-
turning to England. That is all. But, simple
as it is, the tale needs explanation, for Amy's
position as the young doctor's dependent,
and his long holiday away from his patients,
to heal

My wounded bird with peace and charm and love,
in her seaside village would in real life lose
innocent Amy her good name and the doctor
his practice. The improbability is of a jarring
kind. But there is much refined beauty in
the descriptions.

'The Lioness' is by its length the next
most important poem, and is much more
ambitious. It is told by a lion-queen
whose husband, the owner of the show, has
been horribly killed in rescuing her from
an infuriated lioness with whom she was
performing. The part of the story in which
its power is meant to lie, and in which lies
its weakness, is the conduct of a lady, only
described as "she, my enemy," who appears
to have been a great Roman dame—and one
known in literature, for she afterwards made
the tragedy "into a little book that pleased
the world." This "she, my enemy," without
apparently any feeling of enmity on her side,
spends day after day at the show, and, when
it is empty of visitors, torments and maddens
the beasts, especially the lioness, out of pure
devilry, till one day, checked at last in her
pastime by Pierre, the husband, on the plea
that his wife's life will be endangered, "In-
solent!" so she said,

I will see your face no more, but ere we part,
You shall receive my legacy, I'll leave
My anger in the heart of that huge cat;

and "white with cruelty and scorn," she
shakes the cage, strikes the lioness in the
eyes with her glove, flings the lioness's cubs
about, and altogether maddens all the beasts
in the cage, then,

tossing up her head,
Cried out "Your fate," and passed beyond the door.

We have seen the conception of a woman,
sometimes of a man, with a sympathetic
wild-beast longing to see a wild beast tear
and mangle and crunch a victim, used more
than once in fiction, and it has a savage
strength and possibility in it, but "she, my
enemy," needs better working out to give
her any living reality. There is, however,
much vehement force in the descriptions of
her demoniacal scenes with the exasperated
caged beasts.

'Rome (A.D. 1500)' is a letter from some
nobleman, lustful, cruel, and unscrupulous,
to his mistress, a Lucrezia, perhaps meant
for the traditional Lucrezia Borgia, who, at
all events, fulfils to the utmost and more
the crudest popular conception of that stagy
female criminal. The writer of the letter
is just as stagy and just as portentously
criminal. And the framework of the
poem indicates an absence of dramatic
discernment—as a letter the whole thing is
inconceivable to absurdity. It would make
a successful piece of declamation for reciters.

There is excellent quality in many of Mr.
Stopford Brooke's lyrics, and we should like
to quote one or two, but we have not left
space.

LIFE IN AUSTRALIA.

Wild Life in the Australian Bush. By Arthur
Nicols, F.G.S. 2 vols. (Bentley & Son.)
Antipodean Notes. By Wanderer. (Samp-
son Low & Co.)

Lights and Shadows of Melbourne Life. By
John Freeman. (Same publishers.)

MR. NICOLS, a man of culture and refine-
ment, as might be expected from his edu-
cation at Rugby and his works on zoology,
has compiled a readable narrative of his
experiences for four years on the Maranoa,
a wild district of the Queensland bush. His
book is at once amusing and instructive.
He saw the seamy side of a squatter's life,
which, however, did not prevent his admi-
ration of "the glorious bush," a feeling
which he frequently records in his book.
The greater portion of this time was passed
with a Scotch squatter of the lowest type,
who took every mean advantage of his men,
and cheated them whenever he was able to
do so; while, withal, he was so ignorant
of his business that he was thoroughly de-
pendent on his overseer, a model manager
whose patience was at last exhausted, and
who joined Mr. Nicols as a working partner.
Such an arrangement has not infrequently
been the starting-point of the fortunes of
an Australian millionaire. This man's
character is one of the best drawn in the
volumes. He thoroughly initiated our author
into the details of a bush life. In fact, his
pupil learned butchering, cooking, cattle-
herding, and shepherding, to all of which
he submitted with a good grace, if he did
not exactly enjoy them. Having served a
severe apprenticeship, he now, no doubt, is

reaping the due reward of his drudgery; and when he has a chance of breaking in public-school men, we have no doubt that he will not subject them to the needless hardships he himself endured. We so often read of the joys and pleasures of a squatter's life, and all its possible results, that it is well to hear of its drawbacks.

In a light and pleasant manner our author tells us of cattle mustering and branding, &c., of horse-breaking, of "buck-jumping," the result of negligent training, and of travelling with sheep and cattle. The murders and outrages committed by the blacks, and the frightful retaliation on the part of the settlers, are the subject of his most thrilling chapter. Whether these narratives would satisfy the Aborigines' Protection Society we need not discuss at present, nor whether the Society for the Prevention of Cruelty to Animals would not deem it their duty to interfere.

Mr. Nicols's chief excellence is in his description of natural phenomena, such as the sudden descent of a flood which nearly submerged him and his whole flock, and a cloud of locusts "extending for many square miles as close as they can pack." The "home of the Platypus," and the manner in which he obtained his first specimen of that paradoxical puzzle, afford a good specimen of his best style. Throughout we see the same attention bestowed upon the flora and fauna of the bush, and cannot doubt that the observations prompted by this love of nature alleviated the monotony of existence. If it were not for the rather absurd *dénouement*—he falls in love with the photograph of a Brisbane belle, with whom a friend of his was also smitten—we could give even more unqualified praise to his volumes. Mr. Nicols has already written 'Zoological Notes' and the 'Natural History of the Carnivora'; he can write, and we hope he will continue to do so.

'Antipodean Notes' will repay perusal by those who seek for amusement rather than for solid facts. The author has little to say that is actually new. He has a taste for the turf, and his chapter on the relative merits of English and Australian horses is interesting and fairly original. While he admits that in point of time the colonial horse has equalled, if not surpassed, his English sires, he still doubts whether Ormonde or Isonomy has been eclipsed in the southern hemisphere, and thinks that the flat courses and sound turf of Australia have had much to do with the extraordinary speed displayed at Flemington, Randwick, and Christchurch. For racy writing the two chapters descriptive of a New Zealand flood may be praised, and for downright fun the history of John Barry, the Mayor of Cromwell. The account of "Colonialisms" is worth looking at, and shows how closely the author observed trifles during his hurried visit. The merits of the various routes and of the vessels of the Peninsular and Oriental, the Orient, the British India, and New Zealand companies are fully discussed, as are also those of the *Messageries* and of the North German steamers. They all touch at different ports, thus not only affording variety and amusement to the "globetrotter," but also giving opportunity for local intercommunication, which cannot fail to be advantageous.

All is not gold that glitters even in auriferous Victoria; even there life has its seamy side, and Mr. Freeman in his book has given striking sketches of the struggle for existence which is the inevitable lot of some portion of mankind. Probably the hardships he describes may be a surprise to many of his readers. Several of his sketches of thirty distinct branches of industry appeared originally in the Melbourne newspapers, but will be new to the English reader. The first chapter, giving an account of Melbourne in the current year, will be interesting alike to those who knew it in its earlier days and to those who have not visited that southern metropolis, which its inhabitants proudly name "Marvellous Melbourne."

NOVELS OF THE WEEK.

The Fatal Threes. By the Author of 'Lady Audley's Secret.' 3 vols. (Simpkin, Marshall & Co.)

The Reverberator. By Henry James. 2 vols. (Macmillan & Co.)

A Counsel of Perfection. By Lucas Malet. (Kegan Paul, Trench & Co.)

Derelict. By Claud Harding, R.N. (Spencer Blackett.)

Ulu. By Joseph Thomson and E. Harris-Smith. (Sampson Low & Co.)

In spite of an exceptionally rapid rate of production, Miss Braddon turns out her stories in very fair English. The word "presumptuous," twice in three lines, is probably a printer's error, and it must not be taken as a test of the author's orthography. Like most of the novels which have preceded it from the same source, 'The Fatal Three' will compare favourably with nineteen out of twenty novels in respect of its construction. The plot is full and not a little intricate; but it is woven by a practised hand, with a skill not simply born of writing many stories. As for the incidents, they are generally fresh and natural. The time has long gone by when Miss Braddon could be laughed at for an excess of sensationalism. There is nothing of the kind in her last novel, which is a really able romance, woven out of the lives of men and women such as we meet and know in the world around us.

'The Reverberator' is far shorter than either of its immediate predecessors, 'The Bostonians' and 'The Princess Casamassima,' and fills only two thin volumes in large type. The theme is a variation of that handled in 'The American,' but Mr. James, who was never too robust, seems to have nearly lost such vigour and courage as he then possessed, and merely plays with the situation in his new book. In the second volume there is a scene of pure comedy which, although overmuch spun out, is amusing; but it is impossible to feel much interest in the rest of the tale.

'A Counsel of Perfection' opens extremely well, and the reader's disappointment is all the greater when he finds it gradually dwindle into a tale in the manner of Mr. James. Lucas Malet is too clever a woman to treat her readers to such exceedingly thin gruel as 'The Reverberator'; still her tale has the most obvious defects of Mr. James's—no story, and characters so extremely uninteresting that

their delineation gives no pleasure. At the same time it is only fair to say that even in the last chapters many of the author's remarks show that talent for incisive writing which first drew attention to Lucas Malet.

Mr. Harding has the omniscience of a sailor. He has brought home from sea a philosophy equal to all the emergencies of life; a knowledge of facts which he never saw or heard of; a faculty for settling offhand things which puzzle statesmen, reformers, parents and guardians, and every kind of ignorant land-lubber; and, generally, a stock of omniscience and impudence truly wonderful. 'Derelict' records the adventures of sailors abroad and at home, and furnishes an instructive contrast between the mostly coarse and sometimes blackguardly conduct of the heroes and the constant readiness of the author to explain how the affairs of this world ought to be regulated. Let one example of Mr. Harding's philosophy suffice:—

"It is difficult to understand the logic which proclaims that it is right to keep a horse in durance vile, and make it work hard for its living; while it is sinful to do the same thing to a nigger, who is a much lower order of animal."

There is no dealing gravely with a book conceived in this spirit.

'Ulu,' though an African romance, is not an imitation of Mr. Rider Haggard, nor does it in the least resemble his works. For one thing, it might easily be true from beginning to end, which will hardly appear a virtue to readers in whose minds Africa is associated with 'She.' On the other hand, there is a superfluity of tedious padding thinly disguised as analysis of character, which if it were well done might be acceptable in these days. We do not, of course, know how Mr. Thomson and Miss Harris-Smith divided their labours, but we should be inclined to think that the latter's share has been small. 'Ulu' has all the merits and all the faults which we should expect in an explorer's first novel. Everything that is essentially African is admirable; the vivid and lifelike description of native customs and ideas impresses the picture firmly on the mind. But the plot is slight and, except for its surroundings, far from new. When a jilted and gloomy young man meets a lovely and "earnest" girl we need hardly read further, especially if she is the only white woman in the story. In a word, 'Ulu' may be read as a picture of African scenery, but as a novel in the ordinary sense it leaves much to be desired.

BOOKS FOR THE YOUNG.

The Belfry at Bruges. By F. M. Peard. (Smith & Innes.)

Daisy's King. By Esmé Stuart. (Same publishers.)

Sara Crewe, and Editha's Burglar. By Mrs. F. H. Burnett. (Warne & Co.)

Little Miss Peggy. By Mrs. Molesworth. (Macmillan & Co.)

'THE BELFRY AT BRUGES' is a harmless little story on the well-known theme of a fair maiden and her betrothed pursued by the malice of a rejected lover. Baffled in one scheme of revenge, the villain succeeds in luring the lover's chief friend and adviser into the belfry at night; hence the title of the book, and hence the horrors that invariably fall to the lot of the victim of a villain in a belfry. But Heaven intervenes in

the form of a thunderbolt, and thereafter all goes well.

In 'Daisy's King' we have a pathetic tale of a "theatre child," the luckless victim of a drunken father.

'Sara Crewe' is a pretty little story, sure to be popular among children, though it will scarcely attain the more general success of 'Little Lord Fauntleroy.' But the second story in this volume, 'Editha's Burglar,' is perhaps one of the most charming the author has yet given us, and should be read by everybody with ten minutes to spare.

We are not surprised that Messrs. Macmillan should have found it necessary to reprint 'Little Miss Peggy,' one of the best of Mrs. Molesworth's nursery stories.

LOCAL HISTORY.

Historic Towns.—Colchester. By Rev. E. L. Cutts. (Longmans & Co.)—Mr. Cutts, who is a veteran among Essex archaeologists, has told in this book all that is known of the ancient city by the Colne. It cannot be expected that the volumes of this series should all attain the same level, and the standard set by the editors themselves, in their 'Exeter' and 'Bristol' respectively, makes such a work as that before us appear a little disappointing. It must always be a task of some difficulty to find a writer who combines the requisite local knowledge with a firm grasp of our national history in its main lines of development. The aim of this series, as originally set forth, was "to bring out the general historic position of each" town. To accomplish this there is required a certain breadth of view in which the local worker is too often deficient. Thus the work of Mr. Cutts differs from that of Mr. Freeman as that of the chronicler from that of the historian. The brilliant sketch of the town's story once given by the latter writer renders comparatively tame the conscientious efforts of his successor. Colchester was fortunate, in the last century, in having for its historian so zealous and, for his time, so able an antiquary as the indefatigable Morant. His book (1748) affords an admirable foundation on which to work, based as it is on record evidence, national and local. It is much to be wished that Mr. Cutts had gone through his voluminous MSS., which have long been available to the student. The fine cartulary of St. John's Abbey, which will some day, we hope, be published, should also, if possible, have been consulted. It is most desirable that the great wealth of Roman remains at Colchester, on which Mr. Cutts justly insists, should be realized by the antiquarian world. The maps which he here gives should greatly help to this result, and should prove a further incitement to that scientific archaeological survey of the country which is now being widely demanded. The author makes a brave fight for the old traditional view that the castle, "vastest of Norman donjons," was built by "Eudo Dapifer" as his private fortress. "We see," writes Mr. Cutts, "no reason to doubt" that "the chronicle of St. John's Abbey" is correct in assigning Eudo's remarkable position at Colchester to the gift of William Rufus. Unfortunately, the document in question has been long proved to be untrustworthy, while the far more important charter of Henry I., of which Mr. Nichols has printed the text in his valuable paper on the castle, is proof positive (though he fails to perceive it) that Eudo never obtained the castle till it was granted to him by Henry I. Thus Mr. Cutts and his editor, Mr. Freeman, are put completely out of court, for the castle was built, by their own admission, before the death of William II. The author should also, we think, have alluded to the demolition of the ancient "Burghold," a most remarkable early Norman structure, which Mr. Round described in our columns some time ago. The information on the Colchester Jewry, contributed by Mr.

Jacobs, is distinctly welcome. On the whole, if it tells nothing new, the book forms a handy compendium of all the easily accessible information on the town, and will serve a useful purpose if it makes the local antiquities better known. There is an excellent reproduction, on a small scale, of the famous plan of the siege (1648), and an outline plan of the town in 1086, which we recognize as taken from Mr. Round's papers on the Domesday survey of the town. Dr. Gilbert, one of the fathers of electricity, is incorrectly given in both text and index as "Gibberd."

MR. C. L. JOHNSTONE'S *Historical Families of Dumfriesshire* (Dumfries, Anderson) contains a good deal that is new and curious, especially about the family of which the author is himself a member. Indeed, it is questionable whether he would not have done better to entitle his little work a 'History of the Johnstones,' and to limit more strictly the scope of its narrative; for when he goes further afield he sometimes goes far astray. Thus, with no fear of Mr. Freeman before his eyes, he revives the absurd old story of the "Pierce-eye" origin of the house of Percy; "the Duke of Norfolk," he tells us, "was committed to the Tower, and his son beheaded, for their ill success at Fala Muir"; Queen Mary has an "army of nearly 600 men" at Langside; Prince Charles Edward marches to Carlisle "direct from Moffat," instead of by way of Kelso and Hawick; an essay is published "on the purpose of the *Edinburgh Review*" by a minister who died in 1761; Henry II. of France, who was killed in 1559, taunts a man who was outlawed in 1603; and in 1484 we get a Henry VII. on the English throne. There is also some want of method, and a very great want of an index. Yet every lover of the 'Redgauntlet' country should read the book.

Transactions of the Essex Archaeological Society. Vol. III. Part III. (Colchester, Wiles.)—This is a noteworthy issue of these *Transactions*, inaugurating as it does a new policy. Henceforth the parts are to appear more frequently, and are to be more freely illustrated. The present part contains the map of the Roman roads round Colchester which represents the researches of Mr. Laver; a careful coloured engraving of the fine fragment of tessellated pavement lately unearthed at Colchester; and some charming pictures of old paraged houses to illustrate Mr. Corrie's interesting paper on the local practice of "pargeting." Mr. King continues his valuable series of old Essex wills, and Mr. Loftie Rutton has contributed a careful pedigree of the Wentworths.

The Suffolk Records, edited by H. W. Aldred (181, Coldharbour Lane), are a collection, formed by the editor, of deeds relating to the county, which is to be published in monthly parts. It is poorly got up.

OUR LIBRARY TABLE.

Essays by the late Clement Mansfield Ingleby is a volume of collected articles, edited by his son, and published by Messrs. Trübner. The late Dr. Ingleby was a careful scholar, and was well informed on a variety of subjects. In the first paper he discusses Shakespeare's indebtedness to the earlier playwrights, and touches on the Baconian craze—the most insipid of all heresies. Many readers will stumble over the statement that "we have every reason for believing" the old 'Taming of a Shrew' to have been written by Marlowe; but in the main the essay is sound and instructive, though it does not go very deep. The 'Dialogue on the Perception of Objects' is somewhat tedious, as dialogues usually are. In the article 'Romantic History' Dr. Ingleby examines in detail some mythical episodes of the French Revolution. The two papers on Coleridge are readable, and contain some useful bibliographical information.

Among the other essays are an 'Estimate of Wordsworth,' 'Thomas De Quincey,' 'Henry Thomas Buckle,' and two papers on Lord Bacon. All testify to the writer's scholarly refinement and sober judgment. Dr. Ingleby's friends will prize this memorial volume.

ANOTHER memorial volume of considerable interest is *Essays and Poems* by the late Mrs. F. M. Owen (Bumpus), a highly accomplished woman, who, however, made a greater impression on those with whom she came in personal contact than her writings are likely to make on the public. Not that they are lacking in high qualities. The subjects in this volume, however, are unfortunately most of them devoid of freshness. Shakespeare and George Eliot, papers read before the Wordsworth Society, critiques on Mr. Browning, Miss Rossetti, and Millet, inevitably deal with well-worn themes, although the sympathy and earnestness of the writer give to what she wrote a very real charm. The account of Millet is a really artistic piece of work. A graceful sketch of the late Miss Keary has more of novelty and equal merit. The poetry is unpretentious and full of feeling, but shows no special poetic gift.

We have received the *Boating* volume of the "Badminton Library" series, published by Messrs. Longman & Co. It is written by Mr. W. B. Woodgate, of Brasenose, with an introduction by Dr. Warre, and excellent cuts. Mr. Woodgate's work is on the whole well executed, though it is ill arranged and not properly revised. At p. 38 we find "qualifies" for justifies; at p. 140, line 4, there is a doubtful "not"; and at p. 196 the printers have been allowed, by putting in a comma, to make Mr. Woodgate say the opposite of what he meant.

Mr. J. C. Cox has reprinted in a quarto volume with agreeably wide margins, under the title of *Jubilee-Tide in Rome* (Burns & Oates), extracts from some pleasant letters written from Rome at the time of the Pope's jubilee. They will be the more interesting to Protestant readers as being written from a Catholic point of view.

We have on our table *Low's Handbook to the Charities of London* (Low & Co.), an excellent and convenient handbook, which is to be commended for its interesting preface.—The increasing popularity of golf has led to the issue of *The Golfing Annual*, edited by Mr. Bauckhoe (Horace Cox). It contains, among other things, a list of golf clubs, which shows how rapidly the game is spreading in England. There is an excellent article by Sir Walter Simpson on 'The Laws of Golf,' marked by the tone of brutality towards bad players which scratch players always adopt. We quite agree with Sir Walter in approving of the rule "Lost ball, lost hole." Mr. Hutchinson contributes an amusing sketch, 'Round the English Golf Links.'

On our table, too, are *London* in 1888, by Mr. Herbert Fry (Allen & Co.); and a popular edition of *The Advertiser's A B C Guide* of Mr. T. B. Browne (White & Co.).

We have further on our table *Reminiscences of Foreign Travel*, by R. Crawford (Longmans),—*History of the Law of Tithes in England*, by G. E. Jones (Clowes),—*"At Evening Time it shall be Light,"* by L. Lauriston (L.L.S.),—*Feuilletons*, by C. E. S. (Harrison & Sons),—*The Island of Anarchy*, by E. W. (Reading, Lovejoy's Library),—*The Trance of Fitzerse*, by A. Fitzerse (L.L.S.),—*The Miss Crusoes*, compiled by Col. Colomb (Allen & Co.),—*Something went Wrong*, by E. H. Riches (Tinsley Brothers),—*Watched by the Dead*, by R. A. Proctor (Allen & Co.),—*A Companion to 'In Memoriam'*, by E. R. Chapman (Macmillan),—*The City of Dream*, by R. Buchanan (Chatto & Windus),—and *A Book of Verse*, by J. R. W. (Kegan Paul).

LIST OF NEW BOOKS.
ENGLISH.

Theology.

Cook's (J.) Boston Monday Lectures, 1887, 8vo, 6/ cl.
 Ellerton's (J.) Hymns, Original and Translated, 12mo, 3/6 cl.
 Hole's (Rev. C.) Early Missions to and within the British Isles, 12mo, 2/ cl.
 Huntingford's (Rev. E.) Popular Misconceptions about the First Eleven Chapters of Genesis, cr. 8vo, 3/ cl.
 Ladd's (Rev. T.) What is the Bible? or, 8vo, 6/ cl.
 Morse's (Rev. F.) Peace: the Voice of the Church to her Sick, 12mo, 3/ cl.
 Trench's (Abp. R. C.) Westminster and other Sermons, 6/ cl.
 Words of Jesus Christ taken from the Gospels, 12mo, 2/6 cl.

Poetry and the Drama.

Best Plays of the Old Dramatists: John Ford, ed. by H. Ellis, cr. 8vo, 2/6 cl. (Mermaid Series.)
 Graves's (C. L.) The Blarney Bards, sm. 4to, 5/ cl.
 Greek Folk-Songs from the Ottoman Provinces of Northern Helias, trans. by L. M. J. Garnett, 8vo, 7/6 cl.
 Plays and Tales, by J. M., cr. 8vo, 6/ cl.

History and Biography.

Clough's (A. H.) Prose Remains, with a Selection from his Letters and a Memoir, ed. by his Wife, cr. 8vo, 7/6 cl.
 Dawson's (W. H.) German Socialism and Ferdinand Lassalle, cr. 8vo, 4/6 cl.
 Hart's (G. E.) Fall of New France, fcap. 4to, 12/6 cl.
 Johnson's Lives of the Poets: Milton, ed., with Notes, by C. A. Firth, 12mo, 2/6 cl.
 Johnston's (Rev. J.) Century of Christian Progress, 3/ cl.
 Laurie's (Col. W. F. B.) Sketches of some Distinguished Anglo-Indians, Vol. 1, cr. 8vo, 7/6 cl.
 Mallison's (Col. G. B.) Prince Eugene of Savoy, cr. 8vo, 6/ cl.
 Trench's (Archbp. R. C.) Letters and Memorials, ed. by Author of 'Charles Lowder,' 2 vols. cr. 8vo, 21/ cl.
 Wagner and Liszt's Correspondence, trans., with Preface, by F. Hueffer, 2 vols. cr. 8vo, 24/ cl.

Geography and Travel.

Huet's (C. B.) The Land of Rubens, trans. and edited by A. D. Van Dam, cr. 8vo, 3/6 cl.
 Millar's (W. J.) The Clyde from its Source to the Sea, 7/6 cl.

Philology.

Accent and Rhythm explained by the Law of Monopressures, Part 1, 8vo, 3/ cl.
 Livy, Book 22, ed., with Introduction, &c., by the Rev. L. D. Dowdall, cr. 8vo, 3/6 cl.

Science.

Harrison's (W.) History of Photography, 8vo, 7/6 cl.
 Hasluek's (P. N.) The Mechanic's Workshop Handy Book, 2/ Key's (E. L.) Surgical Diseases of the Genito-Urinary Organs, &c., 8vo, 21/ cl.
 McKendrick's (J. G.) General Physiology, 8vo, 18/ cl.
 Wilson (F. J.) and Grey's (D.) Practical Treatise upon Modern Printing Machinery and Letterpress Printing, 21/ Wyeth's (J. A.) Text-Book on Surgery, roy. 8vo, 42/ cl.

General Literature.

Braddon's (Miss) The Fatal Three, 3 vols. cr. 8vo, 31/6 cl.
 Callant's (A. H.) St. Mungo's Bells, or Old Glasgow Stories rung out Anew, cr. 8vo, 3/6 cl.
 Cockburn's (Late Lord) Circuit Journeys, cr. 8vo, 7/6 cl.
 Corry's (A. C.) The Executive Officer's Orders with regard to the Internal Economy of a Man-of-War, 8vo, 4/ cl.
 Count Lucanor, Fifty Pleasant Stories of Patronio, by Prince Don J. Manuel, Englished by J. York, cr. 8vo, 6/ cl.
 Dorica, by E. D. S., cr. 8vo, 5/ cl.
 Dowling's (R.) Tempest Driven, 12mo, 2/ bds.
 Eve, by the Author of 'John Herring,' 2 vols. 21/ cl.
 Fraternity, a Romance, 2 vols. cr. 8vo, 21/ cl.
 Frederie's (H.) Seth's Brother's Wife, 12mo, 2/ bds.
 Hill (J.) and Hopkins's (C.) A Garden of Tares, cr. 8vo, 6/ cl.
 House Flags and Funnels of the English and Foreign Steamship Companies and Private Firms, ob. 8vo, 2/6 cl.
 Humfrey's (Major J.) Horse Breeding and Rearing in India, cr. 8vo, 6/ cl.
 Knox-Little's (W. J.) The Child of Stafford, cr. 8vo, 2/6 cl.
 Maudslay's (A.) Highways and Horses, 8vo, 21/ cl.
 Oliphant's (Mrs.) The Son of his Father, 12mo, 2/ bds.
 Parkes's (H.) That Sister-in-Law of Mine, ob. 4to, 3/6 bds.
 Sanders's (Lady V.) A Bitter Repentance, 3 vols. cr. 8vo, 31/6 cl.
 Severn's (S.) The Pillar House, cr. 8vo, 6/ cl.
 Tatler (The) Selected Essays, with Introduction by A. C. Ewald, cr. 8vo, 2/ cl.
 Twins (The) of the Hôtel du Cornillon, literally translated by W. S. Grigsby and Rev. J. Gibson, cr. 8vo, 5/ ewd.
 Yonge's (C. M.) Nurse's Memories, illus. sm. 4to, 3/6 bds.

FOREIGN.

Theology.

Calvini Opera quæ Supersunt, Vol. 38, 12mo.
 Wreschner (L.): Samaritanische Tradition, 3m.

Fine Art.

Delaborde (H.): Les Maîtres Florentins du Quinzième Siècle, Part 6, 30fr.
 Poèmes de André Chenier, Édition illustrée par Bida, 100fr.
 Rau (L. v.): Ein Römischer Pfleger, 1m. 50.

Poetry and the Drama.

Gaederts (K. T.): Zur Kenntnis der Altenglischen Bühne, 2m. 40.
 Viehoff (H.): Die Poetik auf der Grundlage der Erfahrungs- und wissenschaftlichen, 2 vols. 7m.
 Waldberg (M. Frhr. v.): Die Deutsche Renaissance-Lyrik, 4m. 60.

Philosophy.

Stählin (L.): Kant, Lotze, Albrecht Ritschl, 4m.

History and Biography.

Babeau (A.): La France et Paris pendant le Directoire, 3fr. 50.
 Zeller (B.): La Fin de Henri IV., 1604-10, 50c.

Geography and Travel.

Boulangier (E.): Voyage à Merv, 4fr.
 Guides-Joanne: Grèce—Part 1, Athènes, 12fr.
 Labonne (H.): L'Islande et l'Archipel des Féroer, 4fr.

Bibliography.

Catalogue Général de la Librairie Française depuis 1840, Vol. 11, 30fr.

Philology.

Müller (I.): Handbuch der Classischen Altertums-Wissenschaft, Vol. 5, Part 1, 5m. 50.

THE BURGHERS' BATTLE.

THICK rise the spear-shafts o'er the land
 That erst the harvest bore;
 The sword is heavy in the hand,
 And we return no more.

The light wind waves the Ruddy Fox,
 Our banner of the war,
 And ripples in the Running Ox,
 And we return no more.

Across our stubble acres now
 The teams go four and four;
 But out-worn elders guide the plough,
 And we return no more.

And now the women heavy-eyed
 Turn through the open door
 From gazing down the highway wide,
 Where we return no more.

The shadows of the fruited close
 Dapple the feast-hall floor;
 There lie our dogs and dream and doze,
 And we return no more.

Down from the minster tower to-day
 Fall the soft chimes of yore
 Amidst the chattering jackdaws' play:
 And we return no more.

But underneath the streets are still;
 Noon—and the market's o'er!
 Back go the goodwives o'er the hill;
 For we return no more.

What merchant to our gates shall come?
 What wise man bring us lore?
 What abbot ride away to Rome,
 Now we return no more?

What mayor shall rule the hall we built?
 Whose scarlet sweep the floor?
 What judge shall doom the robber's guilt,
 Now we return no more?

New houses in the streets shall rise
 Where builded we before,
 Of other stone wrought otherwise;
 For we return no more.

And crops shall cover field and hill
 Unlike what once they bore,
 And all be done without our will,
 Now we return no more.

Look up! the arrows streak the sky,
 The horns of battle roar;
 The long spears lower and draw nigh,
 And we return no more.

Remember how beside the wain
 We spoke the word of war,
 And sowed this harvest of the plain,
 And we return no more.

Lay spears about the Ruddy Fox!
 The days of old are o'er;
 Heave sword about the Running Ox!
 For we return no more.

WILLIAM MORRIS.

DOROTHY OSBORNE'S LETTERS.

MR. PARRY writes:—

"Will you allow me, in reference to your review of Dorothy Osborne's letters, to state that the letters themselves are still in possession of the Rev. Robert Longe at Coddanham Vicarage? The letters passed into the hands of the Rev. Nicholas Bacon, of Coddanham, Sir William Temple's great-grandson. He, dying without issue, bequeathed them to the Rev. John Longe, who had married his wife's sister. The Rev. John Longe, who died in 1835, was the father of the present owner. This is shortly the history of the letters. Had it occurred to me that any one who read them could doubt their authenticity, I should certainly have treated the matter more fully in my introduction. As it is I shall hope to adopt your suggestions and rectify my omission in any future edition."

SALE.

MESSES. SOTHEBY, WILKINSON & HODGE sold on Monday and Tuesday the autograph letters and historical documents collected by the late Lord Londesborough. The following realized the highest prices: Henry VI., sign manual to a petition of John, Duke of Norfolk, for a passport to go out of the kingdom, 40l. Edward IV., sign manual on a vellum document in the third year of his reign, 38l.; another signature to a letter, 39l. Richard III., a letter with the king's signature "Vre Cousyn. Ricardus Rex," to the Duke of Brittany, 1484, 52l. Mary, daughter of Henry VII., letter to "Madame la Duchesse de Savoye ma bonne tante," signed and with the seal, 23l. Catharine of Aragon, autograph letter, signed, to the Duchess of Savoy, 42l. Edward VI., signature to a document to pay Erasmus Kyrkner a sum of money, 27l. Mary I., signature to a warrant on vellum, 1557, 15l. Mary, Queen of Scots, and Francis II., signature of each on a vellum document, 1559, 39l. 10s. Henry, son of James I., autograph letter, signed, to Louis XIII. of France, dated May 16th, 1612, 38l. Charles I., autograph letter, signed, "to my Lord Treasurer," 1611, 23l. 2s. Richard Cromwell, autograph letter, signed, to Mr. Steward, 18l. James, the old Pretender, "His most Gracious Majesty's Declaration," signed in full at the commencement, and dated December 23rd, 1743, 45l. Seven letters of Benjamin Franklin to William Strahan, on public and private matters, written between 1744 and 1764, 86l. Autograph letter, signed by Deborah, Benjamin Franklin's wife, to W. Strahan, 1751, 20l. Two letters of Thomas Carlyle, written in August, 1853, and November, 1856, relating to *Fraser's Magazine*, 20l. 10s. Several letters of General Gordon and two telegrams written in the Soudan, 1877, 10l.

NOTES FROM DUBLIN.

THE Fellowship Examination has resulted in the election of Mr. Robert Russell, with such answering in mathematics as is without precedent. On several of the papers he scored the maximum, and his percentage was '88. So then we have this year obtained no ordinary specialist, and it is our theory that such men should alternate with men of general culture. The answering of the other candidates was not in any way remarkable. Next to this solid matter comes the sentimental question of honorary degrees. They are to be conferred on five or six distinguished engineers (among them our own Prof. Alexander), and on two eminent classical scholars, Mr. Blaydes and Prof. Jebb. It may be added that neither degree would have been proposed by the Provost had it not been the unanimous wish of the classical men in the College, and this makes the occasion, perhaps, unusually interesting. It is understood that Prof. Palmer will act as Public Orator and present the candidates.

As regards literary work, Mr. Bury's 'History of the Byzantine Empire' has just gone to press; but as it will occupy two volumes, and run perhaps to 1,000 pages, its actual publication can hardly be regarded as imminent. Prof. Dowden is going to give an address on Goethe to the society under the poet's name in London at the close of this month. Prof. Mahaffy is going to spend the summer in the university towns of Holland and North Germany, in company with Mr. J. E. Rogers, the artist, and it is likely that their joint tour may be recorded in an illustrated book.

A lengthened discussion concerning the proper conditions of awarding the University studentships has resulted in a decision that general merit rather than special shall be the determining factor. This had hitherto been the case, but there was a strong plea for the specialists in mathematics and classics, and this side was supported by the late Provost. It is not likely that any change will be made in this matter. G.

THE WOES OF AUTHORS.

In the interest of authors may I point out in your columns the inconvenience, expense, and unnecessary delay from which some of them suffer through the custom—to which some publishers cling—of returning MS. by rail instead of parcel post? I refer, of course, to cases in which the necessary stamps have been sent for return by parcel post. MS. sent by post arrives the following day. If sent by rail into the country it probably lies, on the contrary, at some distant railway station for an indefinite time, until picked up by a carrier, and costs, before it reaches its destination, two or three times the amount of stampage for parcel post.

In some other cases the cause for complaint is that publishers return MS. by book post, open at the ends, thus rendering it more liable to damage and to alien inspection, in spite of requests for return by parcel post, with stamps to cover the parcel-post charges. (In my own case an addressed label for return, with stamps, and the words "per parcel post," is always attached to the MS. itself, and I can think of no better way for securing attention, but it does not always succeed.) Whether this arises from carelessness or from a love of old-fashioned methods I cannot tell, but it would be certainly courteous of both publishers and editors to regard the wishes of authors in this particular. Great firms conducting vast quantities of business are doubtless indifferent to mere details of privacy; but single individuals living in limited circles may very reasonably desire to manage their literary affairs more privately.

There is one firm of publishers who (doubtless out of a laudable desire to communicate promptly with authors anxious to hear of the safe arrival of their MS.) use a form of printed postcard for the acknowledgment of such MS. A blank space is left for the title of the work, which is written there in full before being sent off; so that the most hasty postmistress or the least curious housemaid can see at a single glance the whole transaction. If half a dozen firms adopted the same business-like, but too public method, the neighbours of some of us poor country authors would be kept as fully informed of our failures as our successes, and we should not like it. "Mr. Jones-Robinson has sent his new novel to ten different firms to my knowledge," would be a tit-bit for afternoon tea-tables.

But the cruellest bit of all is when the editor of a magazine—out of a kind desire to return MS. to its owner—having lost an author's address, puts a notice to him *by name* in the magazine that his contribution is rejected and awaits a claimant. In such a case the title of the MS. would be sufficient, and, unassociated with its author's name, would not necessarily reveal his secret. It is a sad thing for him to see himself printed and bound up in a volume of popular literature, condemned to exist on perpetual record as among the rejected! Perhaps he had concealed his efforts from his friends; we may, at least, feel certain that he had not confided them to his enemies.

Even the heart of an editor or publisher, necessarily hardened by the consideration of much worthless MS., must be touched by such a spectacle of published defeat when he realizes it. An unsuccessful author is a poor creature doubtless, and deserves his fate; but at the present day we execute even our murderers in private.

THE AUTHOR OF A GOOD DEAL OF MANUSCRIPT.

THE SUMMER PUBLISHING SEASON.

The Delegates of the Clarendon Press, Oxford, have the following works ready for early publication: The first part of the 'Catalogue of Fossils of the British Islands,' on which Mr. Robert Etheridge, F.R.S., has been long engaged,—a reprint of Hume's 'Treatise of Human

Nature,' from the original edition, edited by Mr. L. A. Selby Bigge, Fellow and Lecturer of University College, Oxford,—'A Handbook to the Land Charters and other Saxon Documents,' by Prof. Earle,—and the following school-books: Euripides' 'Heracleidæ,' by Mr. C. S. Jerram, on the same scale as his editions of the 'Alcestis' and 'Iphigenia in Tauris'; Xenophon's 'Hellenica,' Books I. and II., with notes and historical introduction by Mr. G. E. Underhill, Fellow and Tutor of Magdalen College, Oxford; and 'An Old High German Primer,' by Dr. Joseph Wright, corresponding to his 'Middle High German Primer' recently issued.

THE CONDEMNATION OF ROSMINI'S DOCTRINES.

June 6, 1883.

WHOEVER has followed Leo XIII's policy cannot have been greatly surprised at his condemning doctrines which two other Pontiffs had declared free from error. He is, indeed, a learned man; but if in the treatment of political and social matters he brings to bear a tolerably independent judgment, in theological and speculative matters, on the contrary, he adheres closely to the opinions and traditions of the school in which he has been educated. Hence one of his dominant and most constant tendencies has been to give a new impulse to the study of St. Thomas Aquinas in the seminaries and other ecclesiastical establishments, that doctor being, in His Holiness's opinion, and in that, indeed, of all rigid Catholics, the one who best summed up and set forth in the thirteenth century the whole body of theology of the Church.

Now, for upwards of fifty years past the Jesuits, who look askance at any light which arises in the Church from any other quarter than their midst, have opposed the Rosminian doctrines, as not being in harmony with those of Aquinas. During his lifetime they harassed the soul of that great and holy man F. Rosmini with their carping criticism and violent and unseemly attacks; since his death they have pursued his teachings with unabated acrimony. Rosmini firmly believed, and repeatedly essayed to prove, and thought he had proved, in his writings, that his theology was in no way opposed to that of the great medieval doctor; and that even where he appeared to be new he only developed germs manifestly contained in Aquinas.

Whether this be so or not it would be difficult to decide. The very method Aquinas pursued in grouping together and proving the doctrines he set forth inevitably led him into some contradictions. In his philosophy we find him inclining sometimes to sensuous, sometimes to more idealist views. For the rest, he lived more than six centuries ago, which is not his fault; but it is impossible that during this lapse of time new philosophic questions have not arisen, and, what is more, old philosophic questions have been presented under new aspects. How can any one pretend that a philosophic system elaborated to-day should be judged by the standard of a system six centuries old? To do so is to give rise to endless and utterly vain controversies.

And this is what has happened. Rosmini's speculative system is powerful, and more than ever, now that the Holy See has condemned it, it is gaining adherents and credit beyond the borders of Italy. In Italy a large portion of the more cultivated clergy have embraced it, and make it their intellectual and moral life. Rosmini was profoundly convinced that his system was a purely Catholic growth, and calculated to give to the spirit of Catholicism a new impulse, which would enable the Catholic to reconstruct, from a Catholic point of view, the whole encyclopædia of human science. Indeed, he wrote this encyclopædia himself; for being nobly born, in easy circumstances, and a priest by vocation, he spent his whole life in studying, writing, and in doing good. The institution he founded with Gregory XVI.'s approval he called "Charity";

and its chief object was to raise up priests who should be men of culture, and at the same time so pious, humane, and gently disposed as not to shrink from any labour of love to which they were called, but who should rather be ready to leave all else in order to devote themselves to it. And if this institution has not spread abroad so much as its founder would certainly have desired, still in those countries to which it has extended, and in England itself, it has shown, and does show, that it answers the conception of its founder.

Such is the aggregate of speculative and practical life within the pale of Catholicism which Leo XIII. has risked destroying by his condemnation of Rosmini. And why? Was this necessary? Were the ancient doctrines of Catholicism really imperilled by the novelties—let us admit that they were such—of Rosmini? Was it necessary—absolutely necessary—that that should happen with reference to him which had happened with reference to so many others who, in the present century, in the Catholic Church, have proved themselves possessed of a great mind and a great heart, and desirous of using both in the service of Catholicism? As one after another men of this stamp have been thrust out of the fold, was it necessary to thrust him out too? I think not.

Whoever reads his forty condemned propositions will see that they deal with the problem of the relations between the human and the divine—the most difficult problem of all, but also the one best fitted to elevate the minds of men if left free to consider it according to their bent, as, in fact, the Church has generally allowed them to consider it. For the Church has only determined and declared as dogmas a few points which, like mountain tops, tower above the deep valleys of patient research and persistent debate. The Scylla and Charybdis of this problem are well known: to separate or to confound God and man, to place them at such a distance from each other that all connexion is lost; or to unite them so closely as to obliterate all distinction. Now none of the condemned propositions, even if read as the Congregation of the Index has printed them, is chargeable with either such a separation or confusion. All of them cover a field which the Church had hitherto left free to the intellectual activity of her votaries. But there are some fatal tendencies in the Papacy of which it is difficult nowadays to predict the issue, though it seemed possible to do so a few years ago. One of these fatal tendencies is to restrict more and more the liberty of Catholic thought. Of the three sentences, "In fide unitas, in dubiis libertas, in omnibus caritas," the condemnation of Rosmini proves that if the first has gained in power, the other two have lost.

And now one question may appear interesting as regards the future of the intellectual and religious movement in Italy, or rather throughout the Catholic world. Will the condemnation of Rosmini's doctrines deprive them of all following among the clergy and Catholic laity? I think not. No one will protest openly, for never was the most distant appearance of dissension in the Church feared and shunned as it is to-day. But Rosmini's doctrines will continue to be cherished in the minds and hearts of his followers until a favourable opportunity shall arise for proclaiming them anew. As on the point of their perfect orthodoxy Gregory XVI. and Pius IX. have differed from Leo XIII., so another Pope may dissent from the latter. Meanwhile the Rosminians—whether we apply this name to the priests of his order or to the followers of his philosophy—will endeavour, with more or less prudence, to demonstrate and to prove that those forty propositions are not to be interpreted as they have been interpreted by the Inquisitors, and that if they are, indeed, to be condemned, it is only in the sense which the Inquisitors have chosen to give to them, but which does not properly belong to them.

Leo XIII. at the same time that he placed Rosmini on the Index took off it the name of a Jesuit which had been on it for a century. Cannot some successor of his do the same for Rosmini? In this hope whoever to-day believes that Rosmini is right will continue to think so, and to think that this belief does not prevent him from remaining a good Catholic. R. BONGHI.

Literary Gossip.

MESSRS. MACMILLAN are going to publish a volume of essays by Mr. J. R. Lowell.

ARCHDEACON FARRAR is at present engaged on an important work on the Fathers. It will probably be ready by October next, and be published by Messrs. A. & C. Black.

THE first meeting for the hearing of evidence was held by the Royal Commission on a University for London a fortnight ago. Earl Selborne was in the chair; the Warden of Merton College, Mr. Justice Hannen, Mr. Ball, Dr. Welldon, and Prof. Stokes were also present. Sir W. Thompson, who was absent, sent a paper containing questions, which were put to the witnesses by the chairman. Sir George Young, Bart., was under examination the greater part of the day, and gave evidence under the following heads: 1. Points in the history of the University of London and of University College as connected with it; 2. Present position and work of University College; 3. Grievances of the present system, under which the giving of degrees is assigned to one body, and the teaching for them to others, as affecting the administration of the University Colleges in London and their reputation (grievances affecting their educational efficiency were stated to be reserved for other witnesses to deal with); 4. Account of the movement which led to the presentation of the petition of the two colleges for a teaching university; 5. Explanation of points in the draft charter proposed for the Albert University of London; 6. Answers to some objections which had been raised. Mr. Erichsen followed, as President of University College, and gave evidence chiefly on the medical side of the question. The Rev. H. Wace, D.D., Principal of King's College, and some of the professors from King's College and University College are to give evidence to-day (Saturday) at the second meeting of the Commission.

MR. GLADSTONE'S reply to Col. Ingersoll in the *North American Review* has caused his portrait to be placed in a frame with that of the American heresiarch in the railway stations about New York.

THE secret of Mr. Bond's resignation of the librarianship of the British Museum was very well kept, and it took most people by surprise when it became known on Saturday afternoon. Mr. Bond's reign of ten years has been eminently prosperous and satisfactory, and the Museum has developed steadily under his able management. Among the incidents of his administration have been the opening of the Museum to the public on all weekdays, the introduction of the electric light, and consequent prolongation of the hours of study, the printing of the Library Catalogue, the construction of the White Wing, the opening of the great ethnographical gallery, and the acquisition of the Stowe MSS., of the Anderson collection of Japanese drawings, and many other trea-

asures. Mr. Bond has proved an eminently judicious and entirely disinterested head of the great institution, and has known how to perform his duties with much firmness and dignity, tact, and consideration for others. His successor, whoever he may be, may well take him for a model; but it will be long before his resignation ceases to be matter for regret.

THERE are several possible successors. Mr. Bullen, whose name was sent up to the Queen along with Mr. Bond's on the last vacancy, entered the Museum about the same time as the Principal Librarian, and his length of service, his ability, and his great popularity give him undeniable claims. Mr. Thompson succeeded Mr. Bond in the charge of the manuscripts, and his eminence as a palæographer naturally points him out as well fitted to follow Mr. Bond in the higher office. There is no modern precedent for seeking a head librarian outside the Keepers of the Printed Books and the Manuscripts, and it is understood Mr. Franks would not accept the post; but his friends consider that Mr. Poole should not be passed over. Many who know the encyclopædic learning of Dr. Garnett hope he may be chosen, but the Trustees are hardly likely to go beyond the head Keepers.

MR. CHARLES TOVEY, whose name is well known in the literature of wine and spirits, died at Clifton on June 1st. He was the author of 'Wine and Wine Countries,' 'Wit, Wisdom, and Morals distilled from Bacchus,' and a 'History of Champagne.' He wrote also a 'History of the City Library' (Bristol, 1855), and asserted the right of the citizens to its free use, from which they had been debarred, although it was founded by Robert Redwood for free and public access in 1613. This foundation, now under the Act, claims to be the first Protestant free library in England; Chetham's Library, Manchester, for which that honour is asserted in the article 'Libraries' in the new edition of the 'Encyclopædia Britannica,' and elsewhere, not dating earlier than 1653.

THE dinner of the contributors to the 'Dictionary of National Biography,' which was originally fixed for Wednesday last, was postponed at the last moment to Wednesday, June 27th, owing to the indisposition of Mr. Leslie Stephen. We are glad to say that Mr. Stephen is much better, and will be able to preside over the gathering on the 27th inst.

THE Rev. W. Mason Inglis has in preparation 'Annals of an Angus Parish,' which he will publish by subscription at an early date. The book will contain notices of the historic Angus families of Ramsay, Airlie, Buchan, Lyon, and Ogilvie.

MR. F. MURRAY, of Derby, has in the press, to be published by subscription, 'Ballades of a Country Bookworm,' by Mr. Thomas Hutchinson.

MR. MONCURE D. CONWAY'S historical work has been completed, and will be published by Messrs. G. P. Putnam's Sons in September. It is entitled 'Omitted Chapters of History, disclosed in the Life and Papers of Edmund Randolph, Governor of Virginia, First Attorney-General U.S., Secretary of State.' Unpublished documents

from the British and French Foreign Offices will appear in this work.

ALTHOUGH Lord Lytton has now been for a long time British Ambassador in Paris, the *Figaro* still takes him for his own father.

A REPORT recently issued on education in the Punjab shows that while the number of male pupils in the province has decreased, there has been a considerable increase in female pupils. The decrease has been mainly under the head of primary education. The manner of conducting, and the general results of, the examinations of the Punjab University appear to have been unsatisfactory.

MR. ARTHUR CRUMP is bringing out a second edition of his book 'A Short Inquiry into the Formation of Political Opinion.'

PROF. JEBB has sent us a copy of the Pindaric ode, or "Carmen Sæculare," which, as becomes the delegate of Glasgow, he has addressed to the University of Bologna. It evinces, it is needless to say, a mastery of language and metre such as hardly any other scholar possesses. The professor has not forgotten to celebrate with due gallantry Novella d'Andrea and Clotilda Tambroni; and he has dexterously brought in the defeat of the Germans at Legnano, calling the *Carroccio* *σάμ' ἀμαξοφόρητον*. The allusion to Glasgow being founded on the model of Bologna is very neat:—

οἶα Καληδόνιον
καὶ τόδ' ὑπεῖρ ἅλα πέμπεται μέλος,
οἴκοθεν οἴκαδ' ἔπουρον,
τηλεπόροι ἀπὸ Κλώτας Ἰταλὸν ἐς πρυτανεῖον.

THE chief Parliamentary Papers of the week are Trade and Navigation Accounts for May (8d.); High Sheriffs, Report of Lords' Committee and Evidence (1s. 6d.); Navy Estimates, Second Report of Committee (2d.); Navy, Commutation of Pensions, 1873-87, Return (1d.); and Consular Reports: South America, Peru, Trade of Mollendo for 1887 (1d.); Spain, Trade of Cadiz District for 1887 (5d.); Italy, Agriculture of Sardinia for 1887 (1d.); France, Trade of Corsica for 1887 (1d.); United States, Trade of California for 1887 (1d.).

SCIENCE

SCHOOL-BOOKS.

The Elements of Plane and Solid Mensuration. By F. G. Brabant, M.A. (Rivingtons).—This book contains a collection of the most useful rules and formulæ of elementary mathematics, with illustrations of their application to the measurement of distances, areas, and volumes. The aim of the work being especially practical, the author gives his formulæ without proof when the proof would be long or difficult; but he proves them in the simpler cases. The book differs from most other treatises on mensuration in the fact that it assumes in the student some knowledge of trigonometry, of whose formulæ it makes a free use. In this and other respects the author has kept steadily in view the requirements of present examinations, especially the Sandhurst Competitive and the Oxford Local. Students preparing for these examinations will find his book well adapted for their purpose. Both the examples worked out and those given for practice are well selected and numerous.

Higher Arithmetic. By J. J. Haugh, B.A. (Dublin, Gill & Son).—Much of this so-called "higher arithmetic" might with more accuracy be termed "disguised algebra." We

do not blame the author for this. Candidates at examinations are constantly presented with hard nuts, to which is appended the warning, "To be solved by arithmetic alone." In other words, the nuts must be cracked without the handy and effective algebraical crackers. Examiners will only accept such solutions as are reached by the more primitive process. Dropping metaphor and speaking seriously, we fail to see the object or utility of these restrictions. But there they are, and compilers of arithmetics must shape their methods accordingly. We have only to add that Mr. Haugh's little manual seems to be well adapted for its modest purpose, namely, to prepare candidates for "the civil service, intermediate, and national teachers' examinations."

Specimens of Papers set at the Army Preliminary Examination, 1882-1887. (Macmillan & Co.)—These specimens include papers in arithmetic, algebra, Euclid, geometrical drawing, geography, English dictation, and French, with answers to the questions in arithmetic and algebra.

Examples in Arithmetic. By Charles Pendlebury, M.A. (Cambridge, Deighton, Bell & Co.)—A good and well-graduated collection, extending over nearly two hundred pages.

The Owens College Course of Practical Organic Chemistry. By Julius B. Cohen, Ph.D. (Macmillan & Co.)—This little book is sent forth with a commendatory preface by Sir Henry Roscoe and Prof. Schorlemmer. Acting as sponsors for Dr. Cohen's work, they assure us that it will worthily fill a gap in the chemical literature of the country. Hitherto the English student has possessed no guide to organic work in the laboratory; but the zeal with which this department of the science is now cultivated renders it desirable that a systematic series of practical lessons should be worked out by every young chemist. There is no doubt that if the student, following Dr. Cohen's instructions, carefully carries out the series of experiments here described he will find himself in possession of much solid information respecting the chemistry of the carbon compounds.

ASTRONOMICAL NOTES.

M. CHARLOIS has given the name *Antonia* to the small planet, No. 272, which was discovered by him at Nice on the 4th of February.

M. Perrotin, in a letter to the *Académie des Sciences*, speaks of some remarkable changes recently noticed by him on the planet *Mars*, of which confirmation is desirable. The tract of land extending on both sides of the equator, which has been named *Lybia*, would appear to have been submerged by the sea. Distinctly seen by him about two years ago, when it was bounded on the south and west by a sea, on the north and east by one of the streaks to which M. Schiaparelli gave the name of canals, M. Perrotin states that "il n'existe plus aujourd'hui." One of his drawings made in the year 1882 shows the same appearance, leading him to suggest that the inundation, if such it be, is periodic. In addition to this he has noticed a single canal (extending from a double one) which he thinks is a new formation because it is not indicated on Schiaparelli's map. It is 20° long, and 1° or 1°-5' wide, running parallel to the planet's equator. A third modification recently noticed at Nice, and supposed to be new, is a sort of canal traversing the white spot which indicates the glacial region surrounding the north pole of the planet.

A very remarkable outburst of light took place in *Sawerthal's* comet on the 20th or 21st of May. Before this the brightness of the nucleus was only equal to that of a star of the eighth magnitude; after it the magnitude was fully equal to the fifth, so that Mr. Turner, of the Royal Observatory, Greenwich, observing the comet on the 23rd, thought, until he had verified the place, that it must be a new one. No tail

was then visible, but there was a wisp of nebulosity extending from the nucleus on the other side. The increase of brightness (which did not last long) appears to have been first noticed by Prof. L. Scherzer at Dorpat.

An ephemeris of Encke's comet for the approaching return, by MM. Backlund and Seraphimoff (after publication in the *Bulletin* of the St. Petersburg Academy), appears in No. 2843 of the *Astronomische Nachrichten*. The perihelion passage will take place on the 28th inst., and the comet is not likely to be visible until after that time. It is now in the constellation Gemini, but moving rapidly to the south, so that it will scarcely be visible at any time during this return in these latitudes, and will be best seen in the southern hemisphere in the month of August.

SOCIETIES.

ROYAL.—June 7.—The President in the chair.—The annual meeting for the election of Fellows was held. The following were elected: T. Andrews, J. T. Bottomley, C. V. Boys, A. H. Church, Prof. A. G. Greenhill, Sir W. F. D. Jervois, Prof. C. Lapworth, Prof. T. J. Parker, Prof. J. H. Poynting, Prof. W. Ramsay, T. P. Teale, W. Topley, H. Trimmen, Prof. H. Marshall Ward, and W. H. White.—The following papers were read (the Treasurer in the chair): 'Note on some of the Motor Functions of certain Cranial Nerves, and of the Three First Cervical Nerves in the Monkey (*Macacus sinicus*),' by Dr. Beevor and Prof. Horsley, 'An Additional Contribution to the Placentation of the Lemurs,' by Sir W. Turner, 'Note on the Coagulation of the Blood,' by Dr. Wooldridge, 'Note on the Volumetric Determination of the Uric Acid,' by Mr. A. M. Gossage, and 'On the Effects of Increased Arterial Pressure on the Mammalian Heart,' by Prof. J. A. McWilliam.

ASTRONOMICAL.—June 8.—Mr. W. H. M. Christie, Astronomer Royal, in the chair.—Mr. Knobel read a communication from Prof. C. H. F. Peters, giving some observations of the minor planet *Sappho* made with a view of determining the solar parallax.—Mr. Bryant said that he had been engaged since 1884 on an ephemeris of *Sappho*. He was calculating the perturbations due to the larger planets for intervals of twenty days, and hoped by comparing the calculated and observed positions of *Sappho* to obtain a new determination of the mass of Jupiter.—Dr. Copeland read a short paper by Dr. L. Becker on comet *Sawerthal*. He had observed a remarkable increase of brightness and change of colour in the light of the comet between the 21st and 23rd of May. The paper was accompanied by a drawing showing two large curved projections, one on either side of the head of the comet.—Mr. Turner said that the sudden change in the brightness of the comet had also been noticed at Greenwich. The sky was rather thick on the 23rd of May, and he hardly expected to be able to see the comet. But it had so increased in brightness that his first idea was that the circles must have been wrongly set, and that there was a new comet in the field of view. The nucleus had increased from an object like a star of the ninth magnitude to one of the fourth or fifth magnitude, and the colour of the light emitted by the comet had changed from a pale white to a brilliant yellow.—Dr. Copeland read a note on the visible spectrum of the great nebula in Orion. The light of the nebula is easily broken up into three lines, which correspond with the lines seen in the spectrum of other well-known gaseous nebulae. There is also a fourth line which is much fainter, and which is generally admitted to correspond with the G line of the hydrogen spectrum. In January, 1887, Dr. Copeland for the first time saw a very faint line in the neighbourhood of D, which, on measurement turned out to correspond in position with the solar prominence line D₃. Besides this faint line, which Dr. Copeland has repeatedly seen and measured, he sees a faint continuous spectrum terminating somewhat abruptly near D.—Mr. Common made some observations on the remarkable photograph of the nebula in the Pleiades which has been taken by the brothers Henry, of Paris. The nebula as it was first drawn by Prof. Tempel was restricted to a faint patch of light near *Alicone*. In 1880 Mr. Common discovered a second patch of nebulous light with his 3 ft. reflector, extending to some distance round the group. The bright region of the nebula round the star *Maia* was then photographed by the brothers Henry, and it has since been seen under very favourable circumstances by one or two people. When photography leads the way the eye can frequently pick up what was not certain before. Then followed Mr. Isaac Roberts's photographs, which showed that

the nebulous light extended through the whole group; and the present photograph shows several remarkable details which had not been brought out in Mr. Roberts's photographs. There is a line of nebulous light which joins four stars and nearly passes through a fifth.—Mr. Ranyard drew attention to the fact that the small stars shown on the Henry photograph seemed to be arranged in a sort of meshwork pattern extending through the whole Pleiades cluster. There were many regions where there are no stars, and these areas are surrounded by curved lines or streams of stars. There are two parallel nebulous lines of light, each of which joins together a line of stars.—The following papers were also presented to the meeting, but were not read: 'Observations of Comet a, 1888, made at Windsor, New South Wales,' by Mr. J. Tebbutt, 'Physical Observations of Saturn made in 1888,' by Mr. T. G. Elger, 'On a Large Prime Number,' by Sir G. B. Airy, 'Observations of Comet a, 1888, made at Launceston, Tasmania,' by Mr. A. B. Biggs, 'Note on Comet *Sawerthal*,' by Dr. L. Becker, 'Radcliffe Observatory Observations of Comet *Sawerthal*,' and 'Greenwich Observatory Observations of Comet *Sawerthal*.'

GEOLOGICAL.—June 7.—Dr. W. T. Blanford, President, in the chair.—Mr. E. Dickson was elected a Fellow, and M. C. Brongniart, Paris, a Foreign Correspondent of the Society.—The following communications were read: A letter from H. M. Secretary of State for India, accompanying some specimens of rubies in the matrix from Burma, 'On the Sudbury Copper Deposits (Canada),' by Mr. J. H. Collins, 'Notes on some of the Auriferous Tracts of Mysore Province, Southern India,' by Mr. G. Attwood, 'On the Durham Salt District,' by Mr. E. Wilson, 'On the Occurrence of Calcsiphæra, Williamson,' in the Carboniferous Limestone of Gloucestershire, by Mr. E. Wethered, and 'Second Note on the Movement of Scree-material,' by Mr. C. Davison, communicated by Prof. T. G. Bonney.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 6.—Rev. Prebendary Scarth in the chair.—The progress of the arrangements for holding the congress at Glasgow in August next was related.—Mr. E. S. Ferguson reported the discovery of a portion of a sculptured slab in excavations on the site of the new markets, Carlisle. Two figures of the Dea Matres remain on it in perfect preservation. A plain altar was also found, and the socket into which it had fitted.—Mr. Loftus Brock read a letter from the town clerk of Christchurch denying that the corporation of that town had any intention of removing the ruins of the Norman house there.—Mr. Roach Smith exhibited a photograph of a curious iron figure of the Saviour found near Lancing, now in possession of the Rev. F. Haverfield.—Mr. W. Myers described various antiquities which he had obtained at Perugia and Fiesole.—The Rev. S. M. Mayhew produced a large collection of antiquities found for the most part in London in recent years.—A paper was then read by Mr. de Gray Birch, in the absence of its author, Mr. H. Prigg, on the discovery of some late Celtic objects near Elveden, Suffolk. The site of the discovery is the Broom Close Field, 3½ miles from Thetford. A quantity of burnt matter was found in excavating only 18 in. below the modern level. Three urns of fine wheel pottery were met with arranged in the form of a triangle. Among the remains, which were clearly sepulchral, were many fragments of metal bands, one of which had been covered with late Celtic ornament. Sufficient remained to show that they had formed part of a *situla* lined inside and out. A drawing showing the form of the vessel was exhibited.—A paper was read by the Rev. S. M. Mayhew on the Romans at Filey. The Bay of Filey is called *Portus Felix* by Ptolemy. A Roman fort existed on the hill not far from the church, and many traces of it were visible after a fall of the cliff a few years ago. Five stone bases socketed for wooden uprights have also been discovered, as well as many other objects which were detailed by the lecturer.

ARCHEOLOGICAL INSTITUTE.—June 7.—Mr. J. T. Micklethwaite, V.P., in the chair.—The Rev. E. S. Dewick read a paper on the discovery of a supposed anchorite's cell at Chipping Ongar, Essex.—Mr. J. Park Harrison read a paper 'On Norman Masonry and Masons' Marks.' He said it was not generally known that Norman tooling on freestone was always diagonal. Whenever, therefore, work of this description was detected in a church or other building, although one reported to have been founded or rebuilt at a later period, it would show beyond doubt that this was not the case. Norman masons' marks are not a sufficient guide, apart from tooling, for the date of work. The great barn at Bradford-upon-Avon was cited as an instance where, the doorways and buttresses being all in the Pointed style, the ashlar or stone facing is tooled in the Norman manner.

Early masons' marks on squared chalk have been discovered by Mr. Wright on the east side of the cloisters at Westminster Abbey. The tooling here also is diagonal, and closely resembles work admitted to be of the Confessor's time. It affords, probably, the earliest example of Norman masons' work in this country.—The Rev. Greville I. Chester exhibited a large collection of Hittite and Phœnician antiquities, with several Babylonian cone seals and cylinders, and other Oriental objects of uncertain appropriation. The Hittite collection comprised several bronze figures of very archaic work, amongst which a group of two men and two women curiously banded together at the back, found near Sardis, is specially remarkable. It may be noted that the noses of the figures of this group, as well as other examples, strikingly resemble those of the Khelats of the sculptures of the pylons of the Ramesseum at Thebes, of which casts were taken last year by Mr. Flinders Petrie. A unique bronze Hittite ring, found at Samsoun, on the Black Sea, is considered by Prof. Sayce to supply three new Hittite characters. Several seals and flat engraved beads are also inscribed with Hittite letters and ideographs. One class of seals, of which numerous examples were exhibited from Asia Minor, and especially from Cilicia, which seems to have been, so to say, the heart of the Hittite country, as well as from Syria, have their upper surface made in the form of the slightly sloping roof of a house. Some, again, are of conical form, and resemble examples of Babylonian and Phœnician work. The fondness for animal forms, probably the symbols of certain deities (often accompanied by letters whose value remains to be determined), is very marked, and of these the various kinds of deer or antelopes, the lion, and the long-haired ox can be easily identified, birds also being not infrequent. Mr. Chester expressed his conviction that numerous specimens hitherto loosely described as "early Phœnician" will have to be relegated back to the Hittites, if that be the proper name of the ancient people whose empire seems to have extended over a large part of Syria and Asia Minor, and perhaps also over Cyprus. A series of seals in brown limestone and other stones from Asia Minor and the coast of Syria are also believed by Mr. Chester to belong to the same people. There were exhibited, for the purpose of comparison, some Egyptian scarabs, and a number of seals and scarabs difficult of appropriation. The collection of Phœnician scarabs and scaraboids of hard stones is large and curious, most of them coming from the Syrian coast, but some from Cyprus. Mr. Chester called particular attention to two early inscribed tenfold gems, one bearing a Phœnician inscription, the other Egyptian symbols. A number of early Phœnician bronzes and personal ornaments were also shown, as well as examples of glass, and, not the least remarkable, a bronze stamp bearing a Greek inscription, and apparently of the Christian period.

LINNEAN.—June 7.—Mr. Carruthers, President, in the chair.—Messrs. G. C. Haité and C. A. Hebbert were elected Fellows.—The following were nominated Vice-Presidents: Mr. F. Crisp, Dr. M. Masters, Dr. J. Anderson, and Mr. C. B. Clarke.—An exhibition under the microscope of decalcified and stained portions of the test of *Laganum depressum* was then given by Prof. M. Duncan, who made some very interesting remarks on the structural characters to be relied on for discriminating the species.—Mr. D. Morris exhibited some drawings of a fungus (*Exobasidium*) causing a singular distortion of the leaves of *Lyonia* from Jamaica.—A paper was read by Mr. H. N. Ridley on the natural history of Fernando Noronha, in which he gave the general results of his investigations into the geology, botany, and zoology of this hitherto little explored island.

ZOOLOGICAL.—June 5.—Dr. E. Hamilton, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during May.—Mr. H. E. Dresser exhibited a specimen of a new shrike from the Transcaspian district of Central Asia, which he proposed to name *Lanius raddei*, after Dr. Radde, of Tiflis, its discoverer; and Mr. Solater a pair of Pallas's sand-grouse (*Syrhaptes paradoxus*) shot in Hertfordshire in May last.—The Secretary exhibited, on behalf of Prof. R. Collett, a nest, eggs, and two young ones in down of the ivory gull (*Larus eburneus*), belonging to the Tromsø Museum, which had been obtained in Spitzbergen in August, 1887.—Papers were read: by Mr. Warren, on Lepidoptera collected by Major Yerbury in Western India in 1886-1887, forming a continuation and completion of two previous papers by Mr. A. G. Butler on Lepidoptera collected by the same gentleman in similar localities, the present collection containing examples of over two hundred species of Heterocera, of which about one-fourth were described as new; and Mr. Warren remarked upon the abnormal development of separate organs, such as the antennæ and palpi, in tropical insects, as being rather specific aberrations from a

generic type than as warranting the erection of new genera.—from Mr. M. Jacoby, containing descriptions of some new species of phytophagous Coleoptera from Kiukiang, China,—by Mr. F. E. Beddard, on the structure of a peculiar sternal gland found in *Didelphys dimidiata*,—by Mr. G. A. Boulenger, on the scaling of the reproduced tail in lizards, pointing out that the scaling of the renewed tails of lizards may in some cases afford a clue to the affinities of genera or species to one another,—and by Mr. F. E. Beddard, on an apparently new form of gregarine, found parasitic on an earthworm of the genus *Perichaeta* from New Zealand.

ENTOMOLOGICAL.—June 6.—Dr. D. Sharp, President, in the chair.—Mr. G. M. Darcis was elected a Fellow.—Mr. Pascoe brought for exhibition a book of plates of Mantide, drawn by Prof. Westwood, which it had been hoped would have been published by the Ray Society.—Mr. E. Saunders exhibited a species of Hemiptera, *Monanthia angustata*, H.-S., new to Britain, captured near Cisbury, Worthing. The insect is rather closely allied to the common *Monanthia cardui*, L.—Mr. M'Lachlan exhibited a species of Halcidæ received from Mr. J. H. Hart, of the Botanic Gardens, Trinidad, with a note to the effect that they had attacked young tobacco and egg plants badly in that island. Mr. Jacoby had, with some reserve, given an opinion that it might possibly turn out to be *Epitric fuscata*, Duv., a species which had been described from Cuba.—The Rev. H. S. Gorham exhibited a collection of beetles lately captured in Brittany, including *Diachromus germanus*, L., *Onthophagus taurus*, L., *Hister sinuatus*, Ill., and other species exceedingly rare or altogether wanting in Britain, and yet common in the north of France.—Mr. White exhibited living larvæ of *Endromis versicolora* from the neighbourhood of Bristol, and remarked that when quite young they are nearly black, owing to being very thickly spotted with that colour; the body-colour is green, and after two or three changes of skin the spots disappear. Mr. White also exhibited two preserved larvæ of *Phorodesma smaragdaria*, which he had recently taken, and made some remarks concerning the so-called "case" which this insect is said to construct from the leaves of its food-plant, *Artemisia maritima*. This he did not consider to be really a case, but he had discovered that the larva possessed on its segments certain secretory glands, at the apex of each of which there is a bristly hair; this appears to retain pieces of the plant, which are probably fixed firmly afterwards by means of the secreted fluid. These pieces are irregularly distributed, and their purpose is not evident.—Mr. Lewis exhibited about three hundred specimens of the genera *Heterius*, Er., and *Eretmopus*, Mars. The most remarkable of these was *Heterius acutangulus*, Lewis, discovered last year by Mr. J. J. Walker near Tangier, and recently taken by him at S. Roche, in Spain.

CHEMICAL.—June 7.—Mr. W. Crookes, President, in the chair.—Prof. Ferguson and Messrs. J. C. Fell and T. E. Lindsey were admitted Fellows.—The following were elected Fellows: Messrs. J. Campbell, J. Dunn, W. Burns-Featherstone, A. L. Guiterman, J. C. Hamilton, J. Mair, J. J. Morgan, E. W. A. Mayhew, F. E. Pollard, A. J. Sach, and Dr. M. S. Wade.—The following papers were read: 'The Chemical Action of some Micro-organisms,' by Mr. R. Warington, 'The Optical and Chemical Properties of Caoutchouc,' by Dr. J. H. Gladstone and Mr. W. Hibbert, and 'An Apparatus for maintaining a Constant Pressure when distilling under Reduced Pressure,' by Mr. W. H. Perkin.

NEW SHAKSPEARE.—June 8.—Dr. F. G. Furnivall in the chair.—The Chairman read a paper entitled 'A Few Suggestions on Greene's Romances and Shakspeare,' by Prof. C. H. Herford, who pointed out that while Lyly's influence on Shakspeare had never been ignored, the less, but somewhat similar influence of Greene had been less completely acknowledged. The wit-combats of Benedetto and Katherine in Greene's 'Farewell to Folly' found their nearest parallel in those of Beatrice and Benedick. It might be going too far to directly attach Shakspeare's Benedick to Greene's Benedetto; yet, though we can rarely put our finger upon Shakspeare's models, we can nearly always indicate the group of literary or social antecedents within which his creations have grown up. In 'A Mourning Garment' the discourses of the father of Philador were closely related to Polonius's advice to Laertes, the situation, too, being analogous. Of all the poets who had treated the Cressid story, Greene's was the nearest approach, not in genius, but in manner, to Shakspeare's.

ARISTOTELIAN.—June 11.—Mr. S. H. Hodgson, President, in the chair.—Miss F. A. Mason was elected a Member.—The following Members were elected officers of the Society for the ensuing session: Mr.

Shadworth H. Hodgson, President; Messrs. S. Alexander, B. Bosanquet, and E. P. Scrymgeour, Vice-Presidents; Prof. W. R. Dunstan, Editor; and Mr. H. W. Carr, Honorary Secretary and Treasurer.

SHORTHAND.—June 6.—Mr. W. H. Gurney-Salter, President, in the chair.—The following were elected Fellows: Messrs. W. T. S. Hewett, E. J. Nankivell, W. H. McNamara, and J. Chambers.—A correspondence on several schemes for a new shorthand, contained in letters from Mr. J. L. Cobbin, of Cape Town, dating from Sydney, New South Wales, and addressed to Mr. T. A. Reed, was laid before the Society. A later communication, addressed to Mr. A. James, dated the 28th of March, was also read, Mr. Cobbin announcing therein that he had reached the conclusion of his labours. The final scheme upon which he will rest, and which will be published, is to be called 'Current Shorthand for Business Men,' and it is based on ten cardinal principles, viz. 1, simplicity of alphabet; 2, no vertical or back-handed strokes; 3, no half-lengths; 4, no three-placed vowel scale; 5, indication or suggestion of the situations of vowels instead of writing them; 6, a vowel scale of individual signs to be applied as detached marks when wanted; 7, the same to be capable of combination with each other; 8, that (excepting 500 common words) every word need not have an individual or different outline; 9, that *c* (hard), *g*, and *x* must have special signs; 10, that letters phonetically akin should have allied forms.—Mr. Cobbin's enthusiastic labours gave rise to an interesting discussion, and some of his more novel points found strong advocacy.—The anniversary meeting is fixed for the 30th inst.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 4.—The Tantiakhyana, a Collection of Indian Folk-lore, contained in a Unique Sanskrit MS. discovered by himself in Nepal, Prof. C. Bendall.
- Victoria Institute, 8.—The Botanical Geography of Syria and Palestine, Dr. Post.
- Tues. Statistical, 7.—The English Poor Rate: some Recent Statistics of its Administration and Pressure, Major P. G. Craik.
- Zoological, 8.—'Poison-Glands of Trachinus,' Prof. W. H. Parker; 'Collection of Coleoptera from Korea (Tricla Godephaga, Lamellicornia, and Longicornia)' made by Mr. J. N. Leech, Mr. H. W. Bates; 'Some Abnormalities occurring among Animals in the Society's Gardens,' Mr. J. B. Sutton; 'Collection of Echinoderms made at Tuticorin, Madras, by E. Thurston, Esq., Superintendent of the Government Central Museum, Madras,' Prof. Bell.
- Wed. Seiden, 4.—Paper by Mr. F. M. Maitland.
- Meteorological, 7.—'First Report of the Thunderstorm Committee: On the Photographs of Lightning Flashes, and Observations on Cloud Movements near the Equator, and on the General Character of the Weather in the Doldrums,' Hon. R. Abercromby; 'The Cold Period from September, 1887, to May, 1888,' Mr. C. Harding.
- Geological, 8.—'Occurrence of Marine Fossils in the Coal-Measures of Fife,' Mr. J. W. Kirkby; 'Directions of Ice-flow in the North of Ireland, as determined by Observations of the Geological Survey,' Mr. J. B. Kilroe; 'Evidence of Ice-Action in Carboniferous Times,' Mr. J. Spencer; 'Greensand Bed at the Base of the Thanet Sand,' Miss M. I. Gardiner; 'Occurrence of *Elephas meridionalis* at Durlish, Dorset,' Rev. O. Fisher; 'Tertiary Peatlands from the Herefordshire Beacon, and on the Possible Origin of some Epidorites,' Mr. F. Ratley; 'Ejected Blocks of Monte Somma: Part I, Stratified Limestone,' Dr. H. J. Johnston-Lavis.
- Society of Arts.—Conversation.
- Thurs. Royal, 4.
- Zoological, 8.—'Reptiles, Living and Extinct,' Mr. F. E. Beddard (Davis Lecture).
- Hellenic, 5.—Annual Meeting.
- Chemical, 8.—Ballet for Fellows: 'Chloroform and Chloro-maleic Acids, their Derivatives and Magnetic Rotations,' Dr. W. H. Perkin; 'Combustion by means of Chromic Anhydride,' Messrs. C. F. Cross and E. J. Bevan; 'Metoxyleneulphonic Acids,' Dr. G. T. Moody; 'Researches on Isomeric Change,' Dr. H. E. Armstrong; 'A New Method for the Production of Mixed Tertiary Phosphines,' Dr. N. Collie.
- Linnean, 8.
- Antiquaries, 8.
- Historical, 8.—'Austria as the Central Factor in the European Movement of 1848,' Mr. C. A. Frye.
- Fri. United Service Institution, 5.—'Fire Discipline and the Supply of Ammunition in the Field as provided for by Foreign Powers,' Capt. W. H. James.
- Sat. Physical, 3.—'Note on Continuous Current Transformers,' Prof. S. P. Thompson.
- Botanic, 5.—Election of Fellows.

Science Gossip.

THE laboratory of the Marine Biological Association will be formally opened on Saturday, the 30th inst., and from that day forward it will be available for biological research. In spite of many difficulties the staff has been able to explore the fauna of Plymouth Sound and the adjacent coasts, and to record, though necessarily in an imperfect manner, the animal forms which are to be found in the neighbourhood. The list of forms will be very much extended as the knowledge of the dredging grounds is improved. The work of the Association can scarcely be said to have begun, but already sufficient has been seen to offer every attraction to the zoologist. The opening ceremony will be an important affair. The Fishmongers' Company are going to entertain the members and friends of the Association at a *déjeuner* at the Grand Hotel, and the Prime Warden and Court of the Company will be there to do the honours of the occasion. Many eminent

scientific men will be present, including Profs. Flower, E Ray Lankester, Milnes Marshall, and Charles Stewart, Dr. Günther, and Mr. A. Sedgwick; and the Earl of Morley and Sir Edward Clarke are also expected to attend.

The second or ladies' conversazione was held at the Royal Society on the 6th inst., when about 750 Fellows and guests were present, including several cabinet ministers and ambassadors of foreign powers. Some of the exhibitions made at the May *soirée* were repeated. Among the novelties were a gradational colour blender, exhibited by Sir Frederick Bramwell; a selecting microtome, invented and exhibited by Mr. W. H. Caldwell, illustrating a new method, by which series of sections of microscopic objects may be made from fresh or fixed tissues; and an ingot of gold weighing 2,128 ounces, from Mr. Pritchard Morgan's mine at Gwynfynydd, North Wales. Mr. Burns also exhibited a number of glass nests of living ants illuminated and magnified, and Mr. Preece a new telegraph, by which six messages are transmitted at the same time.

LADY BUNBURY has presented to the University of Cambridge the botanical collections of the late Sir C. Bunbury.

The King of Sweden, who was elected an Honorary Member of the Linnean Society at the Centenary Anniversary Meeting of that society, held at Burlington House on May 24th, gave an audience on Friday, the 8th inst., to the president (Mr. W. Carruthers, F.R.S.), the secretaries (Messrs. B. D. Jackson and W. P. Sladen), and the librarian (Mr. Harting), and inscribed his name in the album wherein the names of all Fellows and Honorary Members have been inscribed since 1788. The royal signatures include those of George IV., William IV., her present Majesty, Prince Albert, the Prince of Wales, the King of the Belgians, the King of Saxony, and now the King of Sweden.

THE memorial window to Richard Trevithick, erected by the subscriptions of engineers and railway workmen, was inaugurated on Wednesday afternoon by a meeting in the Jerusalem Chamber. The Dean of Westminster stated that the consent of the Chapter had been given in deference to the services rendered to his country and the world by the great engineer, whom he characterized as one of the most fertile and practical of inventors. The President of the Institution of Civil Engineers, Sir G. B. Bruce, described the result of the invention of the locomotive and of high-pressure steam, which Trevithick was the first to apply, and of which the remarkable effects are now being shown on the railway and the ocean steam-engine. Sir C. Gregory supported this, and Mr. F. Trevithick, the surviving son of Trevithick, expressed his gratification at this tribute. The party then adjourned, under the guidance of the Dean, to the nave of Westminster Abbey to inspect the window.

THE *Farmer*, for some years past published in London by the firm of Mackie & Co., is now published at Warrington, under the sole editorship of Mr. G. W. Murdoch.

IN view of the celebration in 1892 of the four hundredth anniversary of the discovery of America, the Italian Government has decided, on the suggestion of the Minister of Instruction, to collect and publish all the documents and charts relating to Christopher Columbus. Twelve thousand lire annually have been allotted for the next five years for that vast undertaking, which is to be carried out by Senator Correnti, with the assistance of a learned commission.

DR. BALLAY, Lieutenant Governor of Gaboon, has tendered his resignation; and Savorgnan Di Brazza, whose health is now completely restored, will very shortly return to Gaboon and the Ogowe.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND NINTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE NEW GALLERY, Regent Street.—THE SUMMER EXHIBITION IS NOW OPEN FROM 9 A.M. TO 7 P.M.—Admission, One Shilling; Season Tickets, Five Shillings.

JAPANESE KAKEMONOS.—More than Four Hundred Remarkable Pictures by the most Eminent Native Japanese Artists of the Eleventh to the Present Century NOW ON VIEW at Messrs. Dowdswell's Galleries, 160, New Bond Street.—Admission, including Catalogue, One Shilling.

EXHIBITION OF BLACK AND WHITE DRAWINGS.—Messrs. CARNELL & COMPANY'S SIXTH ANNUAL EXHIBITION OF ORIGINAL DRAWINGS IS NOW OPEN at the Memorial Hall, Farringdon Street, E.C.—Admission free on Presentation of Address Card.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

Scottish Painters: a Critical Study. By W. Armstrong. Illustrated. (Seeley & Co.)

MANY artists whose fame and even whose existence are unknown on this side of the Tweed find a place in the shrewd, sympathetic, and carefully written essays here collected in one volume by Mr. Armstrong. Mr. Armstrong has evidently executed his task *con amore*, and where few faults exist it would be ungrateful to grumble because men of very minor importance occupy more than a sufficient proportion of these pages. On the other hand, we should have liked more about the real men who have been an honour to Scotland, such as the masculine Raeburn and Allan Ramsay. Andrew Wilson, for instance, merited more than a notice drawn from the commonest sources of information. One of the best of authorities says that he entered the Royal Academy as a student when he was seventeen; but although Mr. Armstrong states that the painter was born in 1780, he gives the date of Wilson's studentship as 1817! Mr. Armstrong ought to have mentioned that Wilson's son was the late C. Heath Wilson, not unknown as a teacher, and the author of a capital life of Michael Angelo. John Graham, a man of considerable ability, much to be honoured because of his long tenure (1798-1817) of the mastership of the Trustees' Academy, where Wilkie, W. Allan, Burnet, and Watson Gordon were his pupils, also deserved more attention. He was born in 1754, was apprenticed to a coach-painter in Edinburgh, came to London to follow his trade, became a student in the Royal Academy, exhibited frequently at Somerset House, and was well known in London, where he encountered Mulready while the latter was a boy, and returned to Edinburgh 1798. He painted 'Othello and Desdemona' in Boydell's 'Shakspeare,' and was much beloved by Wilkie, who always kept in his studio a print of one of his master's pictures. For the mastership he had letters of recommendation from West, Romney, Rigaud, Boydell, and others, and is often mentioned in artistic biographies of his time. His 'Disobedient Prophet' (11 ft. by 8 ft.) is in the Scottish National Gallery.

We have not found in this book the name, much less the biography, of Andrew Robertson, a capital miniature painter, one of the best of his class, and most active in promoting the important, but short-lived Associated Artists in Water Colours, the younger brother of the body still surviving which is honoured as the "Old Society."

Robertson was joined with S. Owen, A. Wilson, H. P. Bone, A. Chalon, P. De Wint, Schetky, Francia, and C. Turner. The notes on A. Runciman are very imperfect, and there seems to be some mistake in the reference to his being proposed as an engraver of Hogarth's 'Lady's Last Stake.' Of course this is not a complete history of art in Scotland, nor a biographical dictionary of Scottish artists, but surely the men named above were worth mentioning, if it were only for the sake of that slashing criticism on one of them which Mrs. Heaton disinterred from the *Earwig*, 1781, where Runciman's 'Parting of Lord and Lady Russell' was styled a "sturdy, raw-boned, Caledonian picture, coloured with brickdust, charcoal, and Scotch snuff."

Mr. Armstrong would have done well to have obtained later and more correct particulars than those which Cunningham and his followers afforded him about Raeburn's marriage (see p. 11), which was a strange enough affair as it really occurred. Mr. Armstrong relies far too much on Cunningham for details and dates; but it is hard to conjecture where he got the opinion that Thompson of Duddingston could sometimes paint a landscape almost worthy of Richard Wilson. It is, however, true that Thompson was occasionally guilty of a "performance feeble enough for a schoolgirl."

We are very far indeed from agreeing with all Mr. Armstrong says about Sir George Harvey, to whose vicious influence more than half the present defects and shortcomings of the so-called "Scotch School" are due; and it is difficult to guess what Mr. Armstrong means by such odd phrases as Harvey's "want of grace in the distribution of his arabesques"! On the other hand, the remainder of the criticism on Harvey is thoroughly sound. We are at a loss to understand such a phrase as that on p. 37, which speaks of a drawing of Geddes's as excelling in the "organization of line, particularly in the old woman's cap." What is the "organization of line"? Affectations of the sort and loose phraseology are too frequent in the book—sometimes slips such as "ordinance" for *ordnance*—yet much of it is expressed in neatly turned sentences. Examples of them are to be found in the accounts of Dyce, Haydon, and David Scott, to the last of whom some harshness is shown. It is true that D. Scott, "although he afterwards became something of a colourist himself, did not understand that a painter's imagination can be shown in the quality of a tint or the hang of a robe." Want of judgment is rightly said to have been D. Scott's greatest misfortune. He is described as "a sort of Scottish Haydon"; but he had not anything like the technical power Haydon showed when he chose to draw properly, or to paint as in many parts of the 'Raising of Lazarus' and the 'Judgment of Solomon.' Compared with these things D. Scott drew like a big boy who had had no training, and his modelling and brush power were inconsiderable. It appears that Mr. Armstrong thinks D. Scott was not quite sane, an opinion for which a good deal may be said. His greatest want was the restraining influence of cultured and masculine society.

With the half-taught, half-genius David Scott our author very skilfully contrasts the

scholarly Dyce—the best regulated, most cultured and accomplished and self-controlled intellect in the whole company of Scottish painters. Dyce's art was scientific in its completeness; it was almost poetical in its elegance, soundness, and finish; his designs, such as that of 'Joash shooting the Arrow of Deliverance,' rise into poetry and passion far more dramatic and touching than the melodrama of D. Scott. His 'Virgin and Child' is almost Raphaellesque, and his 'Jacob and Rachel' is worthy of Delaroche's best time; while the frescoes at Westminster, which Mr. Armstrong praises highly, but does not overpraise, justify the criticism:—

"Many members of the Romano-German School have become famous who never did anything to approach these five pictures in artistic merit; as much may be said, with even greater confidence, of many Frenchmen."

Dyce's musical and scientific achievements are justly admired, but how few of our readers have measured their extent! How many have even seen, much less studied, the frescoes in the Queen's Robing Room at Westminster?

THE SALON, PARIS. (Fifth and Concluding Notice.)

WE are now drawing to the conclusion of these inevitably imperfect notes on a collection of works of art distinguished by numbers, variety, and merit of all kinds, and, at the same time, by great defects and frequent absurdities. High among the best class of pictures must be placed the *Bernoise* (686) of M. Dagnan-Bouveret, a master of tone and chiaroscuro, whose achievements this year are hardly so precious as in 1886. The picture before us is a small half-length of a damsel of peculiar racial type, with a long nose, full and pulpy lips, and retreating chin; her head is unusually short from back to front. The technique reminds us of Fouquet rather than of Holbein, to whose work some have compared this picture, so sharp and firm are the contours, so serious is the expression, and so brilliant the painting of the pure and lustrous flesh. This likeness is increased by the quaint skirt of black velvet, the corset embroidered with silver, and shoulder straps of the same material. The bosom is covered with pure white lawn, while huge sleeves of lawn clothe the arms. The picture charms us by its harmony and fineness. The *Payzan Breton* (685) is also fine, but less interesting.—M. Théodore Frère, now known as Frère Bey, is an accomplished and original artist, than whose *Désert de Siout* (1038) there could hardly be a truer representation of fierce sunlight in a vast sandy waste, above which the air, charged with grey dust, seems to be trembling with heat. It is broad, very luminous, soft and rich in tone and tint, and much the finest work of the artist known to us. *Le Nil à Mahassarrah* (1039) is a charmingly successful picture of the clear blue water, and an atmosphere that is pure and vapourless to the horizon, where it fades into pale gold and grey. There are several ruined temples on the shore, and various craft with sails half in shadow, half in light.—It is not often that we have a portrait treated as a *genre* subject, and painted on a ground of metallic gold. Such is the case with M. P. Fritel's *Madame F*—(1043), which is remarkable for the fine draughtsmanship of the head in profile. Its pure and solid carnations sustain the contrast with the metal better than is usually the case.—The title of *Vague du Matin* (1427), by M. E. Krug, fairly describes the fine and roseate, somewhat voluptuous, and beautifully drawn figure of a nymph lying on the margin of a summer sea, while the first air of the morning drives night's vapours away. The

modelling of the torso, while reminding us of M. Chaplin's favourite studies, is first rate.

A nobly painted sober interior has been selected by M. Jules Lefebvre for his *L'Orpheline* (1565). It is a masterly and choice exercise in fine tonality. An old woman in a dark cloak and hood kneels in prayer in one of the pews. Her expression is most touching, and is tenderly rendered with rare sympathy for the subject, yet without the least of that cant or sentimentality which is rife in the Academy. Near the woman sits a pallid child clad in mourning, and turning towards us, as if in a dream, her solemn and sorrowful dark eyes. The beautiful and sombre coloration and broad and sad-looking chiaroscuro of this fine work are suited to the subject and deepen its pathos. The same renowned artist's *Mlle. M. Saléta-Ricord* (1566) is a comparatively unpretending, but beautiful and solidly drawn head of a girl with auburn hair, wearing a black hat and black cravat. Her features are by no means lovely, but the tender and thoughtful expression is worthy of the painter (we might add poet) of the pallid face of 'L'Orpheline.'—A famous master is M. É. Lévy, who has sent *La Naissance de Benjamin* (1641), distinguished by its simple and grand style, and consisting of small, highly finished, whole-length figures. An attendant holds the child poised on one hand (a capital incident), and turns to the pallid mother, who is lying on a couch. The varied expressions of the other women present illustrate the genius of the painter, who has produced a delicate, yet vigorous, broad, and homogeneous example of fine tone and dignified and massive composition. With low and refined tints (brown, grey, and rosy pink) he has made a beautiful harmony. The mass of white bed linen in the centre, and the dark blue cap of the nurse, not less than the elegant and simple robustness of the whole work, are charming to artistic eyes.—M. Lavery's *Une Partie de Tennis* (1527), a sunlit picture with capital English figures, we admired at the Academy the year before last, No. 740.

A huge decorative picture has long occupied M. Benjamin-Constant. *L'Académie de Paris, les Lettres, les Sciences* (188), is, like M. Duez's 'Virgile s'inspirant dans les Bois' (893), of which we have spoken, destined for the Sorbonne. The artist has expended rare resources and much labour upon three ungrateful subjects; and this triptych is distinguished by its brilliant, not to say noble style, vivid colouring, and rich illumination. In 'Les Lettres' a stately muse in green and black declaims to the muses of lyric poetry, history, and tragedy, grouped on a marble bench in a magnificent portico opening on a pleasaunce. In the central division the Academy is represented by fine figures (all portraits) in modern costumes under amber, red, black, and violet gowns. The third compartment contains figures typifying astronomy, engineering, &c., one of whom instructs a half-naked workman. An artist so fond of melodramatic and voluptuous subjects as M. Benjamin-Constant deserves high admiration for the care, taste, and self-restraint he has employed on these ambitious and dramatic compositions, which in several respects remind us of Barry at his best.—In life-size figures M. G. Dubufe has painted an enormous triptych, entitled *Trinité Poétique* (887). Here the figures appear under three arches as a sort of frontispiece to a catafalque, with vases burning before it. Most of the figures have high merit, but the whole is really a refined operative composition rather than a dignified invention. The picture abounds in lovely hues, a brilliant and delicate illumination pervades it, while elegant and learned draughtsmanship imparts to it a charm for artists which is not too common in this Salon.—M. J. Girardet's picture (1134) of the *Duchesse du Maine*, who in 1717 smashed the mirrors and porcelain of the apartment in the Louvre she was ordered to quit, is notable for the vivacity of the defiant figure,

clenching fists, and speaking in a strident voice to the officer charged to expel her. His stiff courtesy is capitally rendered, but his soldiers are of the stage, stagey. The accessories and dresses are nearly as clear and crisply touched as Mr. Frith's at his best, and the whole is more harmonious, softer, and richer in its coloration and lighting. Nevertheless it is not a first-rate piece of *genre*.—Mr. Weeks's *Rajah de Jodhpore* (2524) possesses much brilliancy and many splendid costumes. The picture glitters all over; its glow and the tact of the artist's swift touch charm painters who do not care about the subject. Mr. Weeks came from Boston, U.S., and is a pupil of M. Bonnat, but he paints as a pupil of M. Benjamin-Constant might be expected to paint by those who do not know how seldom the pupils of Parisian ateliers follow their masters.—M. De Vriendt is the direct heir of Baron Leys, and has improved on his master's somewhat slovenly touch and heavy handling in *L'Anniversaire* (840), in which the coloration is good and rich, the surface is choice and neat, and the figure of a lady in a Flemish dress of the fifteenth century charms us with its gentle air and the tender expression of the face. *La Vieillesse de Vondel* (839), by the same, is notable for a very finely studied effect of light—reminding us of Eglon van der Neer rather than of Metsu or De Hooghe, to whom some have compared the work—in a sixteenth century Dutch room. The old poet, a capital figure, sits at a table and reads aloud to his daughter, who stays her needle to listen. The picture is broad, effective, yet solid, and reposeful in tone and colour, and, after the manner of Eglon, happy in an arrangement of black and deep, rich, and warm colours.—M. van Hove has depicted *Alchimie, Sorcellerie, Scolastique*, in a triptych (2436), and, in the second subject, compelled our admiration for the grim humour of the representation of witch finding. The otherwise capital figure of the victim would have been better if she had not been so big. Her attitude is good, and the modelling of her torso, although its surface is rather rough, is excellent and skilful. The subject is not such as would occur to an English painter; it has the sardonic humour of Van Leyden, and the full, fleshlike drawing of the figures also reminds us of that fine master.

The most sardonic wit possessed by any of the painters of Paris is that of M. F. Pelez, author of 'Misère' (1886) and 'Un Nid de Misère' (1887), which Salon visitors remember. His *Grimaces et Misère* (1974) of this year, while inferior to them in breadth, simplicity, and homogeneity, excels them in brightness, sharpness of touch, variety of incident, character, and grotesque pathos. It represents the outside of a show and life-size figures of the mountebanks and others prelude the performance with music, speeches, and other blandishments. Hungry dulness is distinct under the paint on their gaunt and seamed visages, while even their grins are painful and their attenuated forms shiver in their squalid stage-trappings and soiled tights. It is hard to think of anything more woe-begone than the *orchestre français* on our right, three old men with brass instruments. These figures are astonishingly clever; not less noteworthy is the clown *en grande tenue* of white, with a huge *crapaud rouge* emblazoned on his breast, who is addressing us and grimacing in the middle of the gallery. Equal to these is the little boy on our left in scarlet and blue, who seems hardly able to beat the drum which has fallen to his share. A touching point is made by the looks of a rather older sister, who watches the peevish urchin tenderly. The effect of daylight on the dingy habiliments and the tawdry apparatus of the show could not be better depicted, while its garishness is true to nature and adds greatly to the pathos of the design.

The great success in recent Salons of two or three hospital scenes has warranted M. C. Per-

randeau in painting his excellent *Un Banc d'Attente à la Clinique* (1897), where the life-size figures and grey, mournful coloration remind us of M. Legros. The faces are all of them un-beautiful and common, some are mean and repulsive, but they have all been sympathetically treated, and the whole picture is highly interesting because the painter has succeeded in imparting to them anxiety, pain, vague fear, or dull resignation. It is, technically speaking, a first-rate, if sorrowful work of the highest rank in this Salon.—Of M. F. Sallé's *Un Cours d'Anatomie* (2230) the drawing is good and frank, the effect is broad, the bright lighting simple and true; the expressions of the students are appropriate and energetically rendered.—M. Henri Schlésinger is very nearly at his best in the neat, brightly coloured, and harmonious *Une Leçon d'Amateur* (2255). It is a choice picture, distinguished by the refined air of a scholar-like and handsome old teacher of drawing.—The *Méditation* (2035) of M. G. Pinel is an admirable portrait, life size, of an old woman in deep black, whose quaint Norman hood rises high above her withered face. The pathos of her drooping eyelids, shrivelled lips, and worn hands is not surpassed here. Contrasting with this sad picture is the brilliant "*Le roi va passer!*" (2214) of M. L. Ruel, which contains many pretty figures of seventeenth century girls and women dressed *en fête*, and gossiping eagerly as they are pressed to the house fronts by sentries who keep the way while his Majesty, in a blue and white uniform, stops his horse to talk with a veteran soldier. Rich in character and spirited in design, deftly and crisply touched, the picture reminds Englishmen of the elder Leslie, but it has more brightness, warmth, and gayer colours.—With a note on a fine work by M. Gaston Mélingue, the most studious and solid master of *genre* and *genre historique* in France, we conclude these attempts to call attention to the present state of the great French school of painting as represented, in an admittedly incomplete manner, at the Salon. *Le Quart d'Heure de Kibelais* (1790) is a well-known subject. The mountebank is clad in a red robe and a tall black hat, and wears spectacles above his eyes, which gladden with amusement; his black doublet makes rich "colour" with the red cloak. A type of rollicking impudence, he holds out his elixir of life, and points to it while descanting on its powers to groups of old people; to a buxom, short-kirtled wench with her dress dishevelled, who, with open mouth and eyes, and astonished beyond measure, listens breathlessly; to a young wife looking on with clasped hands and a half-incredulous air, while her half-blind and deaf old spouse, holding one hand to his ear, tries to catch what the speaker says; to a party of elders indignant at the folly of the credulous mob; to a monk infuriated by the false quack's sharp jests at his cloth; and to a dozen nondescript auditors besides. All these are good, but the chief figure is the best part of the picture; his action is spontaneous in the highest degree.

Of the fine landscapes and architectural pieces not yet noticed we can only name M. Dupré's *L'Heure de la Traite* (908), cows being milked in rainy sunlight; M. L. Bérout's enormous canvas *Tombeau de Napoléon I.* (208), luminous, solid, and finely drawn; M. A. Casile's *La Durance à Orgon* (513), a glowing coast-piece, admirably coloured and lighted; M. Dauphin's *Escadre de la Méditerranée* (720), a splendid illustration of intense heat and lustre upon the calm blue sea, on which black, enormous ironclads are floating, and his *Dans le Vieux Port, Toulon* (719), a ship with a green hull and loosened white sails, as harmonious as it is brilliant and pure; Mlle. M. Flameng's *Embarquement d'Huitres* (993), a solid example in a large rich style; M. Gagliardini's *La Grand Rue à Circourt* (1048), low houses glowing in ardent sunlight, a study of fierce white light and deep, clear shadows sharply defined, and his *Midi au Village* (1049), a smaller,

but equally resplendent and harmonious study of a similar subject and effect; M. Jourdeuil's *Matinée de Septembre* (1393), a beautiful picture of sunlight suffused with vapours, a full blue stream running between bright meadows and clumps of stunted grey willows, one of the finest things of the year; M. Isenbart's *Ruisseau du Val-Noir* (1331), a rocky valley in shadow, with one gleam on a distant lofty cliff; the superbly brilliant and rich *Roses* (1425) of M. Kreyder, in a vase of the deepest blue; and *Les Bords de la Sauldre* (1598), by the able and masterly Le Marié des Landelles, an autumnal calm with placid water and trees clad in russet. The last is in the same Room XIV. with eight other landscapes: the *Vallée des Ardoisières* (1388) of M. L. Joubert, and his *Oseraies au Bord de la Seine* (1389); M. Le Villain's beautiful *Brume d'Avril* (1639); M. L. Japy's admirable *Vieux Moulin* (1361); M. C. Hermann-Léon's *La Fin de la Journée* (1288); M. Le Lièvre's *Octobre* (1593); Madame La Villette's *Mer, au Port Blanc* (1531); and M. P. Galerne's *Le Moulin Brigand* (1058). All these are large and excellent landscapes, original, learned, and displaying sympathy with nature. Each has a distinct and appropriate motive, and not one of them is mannered. Need we say that the old superstition, to which Mr. Ruskin gave his sanction years ago, that slate colour predominates in French landscape painting, never quite just, is long since an exploded fallacy?

To these we may add M. Amand Gautier's admirable *Evénement sur le Plat* (1084), which is worthy of De Heem, and the masterly *Symphonie des Fromages en Brie Majeur* (1395), by M. J. Justin, a great round slab of Brie cheese with "accompaniments" of ruddy winter apples, an old lantern, and a brown jar.—No. 1656 is M. P. Liot's *Le Village des Salines de Briqueville*, a first-rate study of old stone cottages, pale yellow sand, and a blue sea.—M. J. G. Jacquet's *L'Oiseau Envolé* (1349) comprises, with most brilliant and rich hues, a scheme of coloration of a noble and simple kind, a damsel in deep rose-red and a black hood being conspicuous.—M. E. Maillard's *Les Derniers Secours* (1704) has well-designed figures on a granite pier assailed by furious waves.—M. Mesdag's *Marée Montante* (1808) and *La Nuit* (1809) are worthy of his reputation.—M. Morlon's *Le Fou de la Grève* (1871) renders grandly the sea beating wrathfully the stony shore, while further off it is dashed with enormous bars of rainy sunlight in pale green and cloud-shadows of deep turquoise. It is very fine, energetic, full of expression, and has a thoroughly studied atmosphere.—M. Le Sénéchal de Kerdréoret's *Coup de Vent* (1625), a black *chasse-marinée* rushing between the piers of Tréport, is masterly, telling, solid, and his best picture.—Other capital pieces are M. Lansyer's bright, solid, and sunny *L'Institut de France* (1479); M. Le Mayeur's *Mer du Nord* (1601); M. Lavielle's *La Nuit* (1528), a Romanesque church and gloomy trees in the weird lustre of the full moon, not unlike a fine Mark Anthony; M. L. Loir's capital and characteristic *Effet de Neige* (1668); M. Abraham's *Étang de St. Mazé* (5), a Corot-like and Claude-like piece; M. Bertin's *Philémon et Baccis* (222), old peasants seated in a cabbage garden with poetic expressions and a poetic effect; M. Agache's *Enigme* (15), which is magisterial in style and a superbly painted allegory we do not pretend to understand; M. Roll's *Manda Lamétrie, Fermière* (2174), which reminds us of the much overpraised M. Bastien-Lepage, but is marked by more care, solidity, and brightness; M. P. Billet's *La Pêche des Crevettes* (250), with fine tonality and colour; M. Jan van Beers's *Portrait* (2431) and *Portrait* (2432), the former charming, the latter with an impudent face; M. J. Breton's thoroughly fine *Jeunes Filles se rendant à la Procession* (373) and *L'Étoile du Berger* (374), which embody all his poetry and powers, but need not detain us; M. E. Berne-Bellecour's *Au Mouillage* (204), the deck of a war ship with figures painted with

his usual tact and care, yet a little metallic; M. Coëssin de la Fosse's sarcastic *Fête de la Raison*, 10 *Brumaire, An II.* (609), which is full of life and spirit; M. J. Bertrand's *Tentation* (228), which fairly represents his later manner, but is more solid than his latest productions; M. E. Breton's fine *Soleil couchant en Mer* (371) and *Soir d'Hiver* (372), which are equal to his best, the former having a new and telling subject; M. Bonnat's solid *Portrait de S.E. le Cardinal Lavigerie* (301) in black and red; M. F. Flameng's *Suite de la Décoration de l'Escalier de la Sorbonne* (991), a triptych of life-size figures, which, though learned, disappoints us greatly; M. Ehrmann's *Les Lettres, les Arts, et les Sciences de l'Antiquité* (937), charming colour and graceful life-size figures to be executed in tapestry for the Bibliothèque Nationale; M. Chartran's learned *Vincent de Beauvais et Louis IX.* (557), intended for the Sorbonne; M. Tattegrain's *Les Débris du Trois-Mâts "Majestas"* (2355), wreckage at twilight on a sea-shore; M. Tony Robert-Fleury's fine *Portrait de Mlle. M. A.* (2160), a little girl seated with a charmingly ingenious expression; M. Toulmouche's *Envoi de Fleurs* (2398), a lady reclining on a couch; M. Veyrassat's *En Normandie* (2463); and others too numerous for mentioning, and too excellent for imperfect attention.

Of course we have, as usual, omitted the vulgar, sanguinary, coarse, and dull examples, which are almost as rife in the Salon as elsewhere, and which foreign censors are too apt to fasten on, ignoring much that we have ventured to praise. Compelled by lack of space to omit all notice of the fine collections of medals, cut stones, engravings, etchings, lithographs, woodcuts, enamels, drawings in pastel, chalks, and water colours (the weakest of all), and elaborate and beautiful architectural drawings and models, we have but little room for even running comments on a few of the best sculptures in the Jardin du Palais. On the whole, these are decidedly below the standard of late years, when the sculpture as a whole surpassed the paintings as a whole. We take the statues only in their order. M. Berthet's *J. J. Rousseau* (3798), for the Place du Panthéon, holding a book and speaking, is fine, characteristic, and serious.—M. Quinton's *Jeune Chasseuse à la Source* (4559), bow in hand, and looking at the spring, is graceful, finely modelled, and expressive.—M. Laoust's *Choisie!* (4302), with passionate and expressive energy and a noble air, holds out a laurel and a sword; it is learnedly and carefully modelled.—The old and blind *Homère* (4001) of M. Delaplanche possesses life and fire without swagger.—M. Le Duc's old *Laitière Normande* (4330), a carefully modelled "picturesque" life-size figure, trudges with a copper pot on her shoulder. This is a capital design.—*La Fortune enlevant son Bandeau* (4425), by M. G. F. Michel, is a beautiful design, full of spirit and charmingly modelled.—*Le Serment du Jeune Annibal* (4693) of M. C. A. Thomsen (a favourite subject in Paris) has great energy and a spontaneous, if somewhat demonstrative action, as, stooping over the dying combatant he swore to avenge, he shields him with target and sword.—M. Enderlin's *Le Joueur de Billes* (4077), a graceful figure, is fine and spirited.—The *Jeune Garçon mordu par une Vipère* (4758), by M. Worms-Godfary, examining his own wrist, has grace, truth, and but little finish; the feet are too big.—That renowned sculptor M. A. Paris found a congenial subject in his "1789!" (4496) melodramatic and passionately full of life, the robes fluttering about the limbs while the figure is crying aloud and waving a broken chain and a banner.—*Après le Combat* (4364) is a group, by M. H. Levasseur, of a woman pressing to her breast a dying youth whose sword is broken. The same sculptor's *Le Réveil du Printemps* (4363), binding a wreath about her hair, is notable for finely finished and full contours. Good art shows off an appropriate design.—M. E. E. Peynot's *Triton et Enfants* (4526), grandiose

colossi blowing conches, for a fountain at Vaux-le-Vicomte, has all the abandon of the style it affects with more vivacity than severe taste.—The *Lionne Blessée* (4716) of M. C. Valtou has the spirit of its famous Assyrian original admirably translated in fine French.—*La Danse* (4000), by the above-named M. Delaplanche, laughing gaily, moves with rare grace and animation, and charms us more than the famous group the soot of Paris is profaning outside the Nouvel Opéra.—M. Carès is at his best, very vivacious, finished, and most graceful, in *Retour de Chasse* (3872), a naked youth running and shouting, with a kid over his shoulder.—M. Peintre's *Orphée endormant Cerbère* (4511), a finely shaped youth walking with unconscious grace and true spirit, with a lyre at his shoulder, abounds in an elegant realism.—The naked *Nymphé Chasseresse* (4090), charmingly modelled and spontaneous, of M. A. Falguère, running swiftly, having just released an arrow from her bow, could not be finer and yet retain the realism of the subject.—No. 4301 is *Lully*, by M. Laoust, named above, and shows the boy looking up while drawing the bow upon the strings of his violin. There is poetry in this work, a rapt expression, and an appropriate attitude.—Immense vigour pervades the nobly carved and justly treated group of M. A. N. Cain, *Lion terrassant un Crocodile* (3857), by biting his mail-clad foe behind the head, while with one claw he tears his belly.—M. Astruc's old and withered *Le Roi Midas* (3737), seated on a throne, pipes in hand, and in the act of speaking with a pitiful pleading air, deserves the admiration of those who have been delighted by Mr. Gilbert's statue of the Queen now at the Academy.—The *Hébécœstis* (3962) of M. Jean Coulon, borne on the eagle's outstretched wing, and smiling voluptuously while she holds the cup, illustrates a fine and vigorous if exuberant style.—M. G. Crauk's *Robert de Sorbon* (3969) deserves its destined place in the grand amphitheatre of the Sorbonne. Could we praise it higher?—The statues for the tomb of the Comte de Chambord (3867) by M. Caravanniez are very impressive indeed in their monumental and stately way.

EXCAVATIONS IN CYPRUS.

MR. HOGARTH writes from Amargetti, Papho, Cyprus, under the date of May 19th:—

"We have now had nine days' dig in various quarters in and about this village, and have, I think, discovered the two main facts about it—its ancient name and its peculiar cult. While making trials elsewhere I have dug consistently in the vineyard, which I think I mentioned to you before, whence the antiquities for which the place has been long known in the district seem almost without exception to have come. Some trials were made in it some years ago by M. Aristides, the present village judge of Poli, and a number of things were found, of which all trace is now lost; but I hit upon a vein which he had not touched, and from it have unearthed about a hundred and twenty miscellaneous objects, mostly statuettes, whole or fragmentary, made of very soft sandy stone, and often of the rudest workmanship. Many have decided phallic characteristics, others hold a bird or bunch of grapes in the left hand, and generally an apple in the right; the same bird appears by itself in many instances, and when seen large appears pretty certainly to be a dove. Among the find are a number of terra-cottas, many of which one would have called archaic if their surroundings were not so distinctly late; and most fortunately eleven bases on which inscriptions are cut or roughly scratched. Of these nine, and probably ten, bear a dedication to *Opaon Melanthius*—Ὀπάων Μελανθίου—from which I conclude that the name of the place is Melantha or Melanthus. Opaon must be, I imagine, a phallic divinity especially associated with the vine, which is the chief product of this part of Cyprus. Neither name is known to Engel, and I have no other books of reference out here; therefore I can only record the fact of these dedications at present, and if they are already known, and if Melanthus is a conventional, and not merely local epithet, must retract what I have said above. But I feel pretty sure that it represents a small town up in these remote hills, known in the vine district as the centre of a peculiar local worship, but not mentioned by any ancient author. Possibly

a trace of the name survives in the neighbouring Marathounda or Malathounta.

"That the place was quite small and rustic appears from the character of such remains of buildings as I can find. In the present village of Amargetti I have found some walls of late date only, in digging near which I obtained three specimens of the *μαρσιόβια* for which the place is famous; they turn out to be little bronze figures of quite late period. But in the vineyards in the valley to the north are many remains of walls which may be earlier; they are of indifferent masonry enough, but the only building material near at hand is gypsum slabs. The statuettes and so forth all come from a vineyard on the fringe of a low plateau between two streams. At first I imagined that they must have been carried down by water from the plateau above, but no trace of anything of the sort is to be seen there, and no walls which can be considered those of a temple; so I am forced to conclude that they come from nearer at hand. In the vineyard itself I have found remains of walls at a depth of four feet, but, as some of the said statuettes were found built into them, they cannot represent the temple, and the most probable suggestion I can make, after thoroughly trenching the neighbourhood, is that the stream (which is a winter torrent, and possibly has not always run here) has cut away the temple, and piled up its remains—stones, bits of columns, statuettes, and so forth—in the confusion in which we found them. The tombs lie on the steep rocky hill north of the site, but, as might be expected from the rustic character of the other remains, their contents do not repay much exploration.

"That any Babylonian cylinders ever came from here I cannot believe, and the natives know nothing of their having been found upon the site; Cypriot inscriptions were at one time reported to us, but I have found out that they are those from Drimu, three hours' journey away, which are now in the British Museum. The fact that so many interesting things lay upon the surface of the ground here led us to infer the existence of more underneath; but, owing, I believe, to the explanation I have suggested as regards the torrent, they lie only on or very near the surface. In every place that I have dug I have penetrated to the bed-rock, and I do not think that the place requires or would repay any further excavation. We have succeeded in finding out some definite facts about it which previous explorers failed to find, and there is no more to be done. I have planned and photographed the site, and out of two or three hundred *disjecta membra* have selected all that were in any decent state of preservation or seemed to have any significance; and it will be for those of greater authority on Cypriot art to decide, when they see the things in England, whether the site is of all or only of late periods. With, perhaps, two exceptions, the inscriptions are certainly not early."

In a later communication, dated May 23rd, Mr. Hogarth adds:—

"When cleaning the things previous to packing, I made out another inscription scratched on the drapery of a statuette over the right leg, thus:—

ΛΙΓΑΠΟΛΩΝΙΜΕ
ΑΑΘΙΩΦΑΑΙΑΙΧΥΟC
|||||X|||||||

Λιγ' Ἀπόλωνι Μελαθίω φαλιαίχως [εὐ]χ[ην].

As it comes from the same spot as all the others, it seems probable that the full title of the god of Melantha was Apollo Opaon. Apollo Hylates was worshipped in early days at the neighbouring Drimu (*vid.* Cypriot inscription from there), and is perhaps, under one form or another, the dominant divinity of this hill country. I found three sites not marked in the Ordnance map on Monday—one near Prætori, and two (one of which is, I think, a small temple) near Pentalia."

GREEK TERRA-COTTAS.

MR. CECIL TORR writes:—

"M. Fröhner, in his reply to my letter, tries to evade the points I raised.

"I stated, first, that no terra-cotta of this class had ever been found in any excavations conducted by any government or society or responsible person. M. Fröhner does not deny this. But he assumes in one place that I implied that no single antiquity could be genuine unless found in such excavations, and in another place that I implied that every object found in such excavations must be antique. And he replies to both suggestions, though he knows very well that I did not make either of them. And then he says ironically: 'They are spurious because they were not found by the Turkish Government, which does not excavate, and which prevents others from excavating; or by one of the numerous archaeological societies established in the desert.' As a matter of fact the Turkish Government has within the last few

years authorized the excavations of the British and German Governments at Ephesus and Pergamum, of the French and American Archaeological Schools of Athens at Myrina and Assos, and of Mr. G. Dennis and M. S. Reinach at Sardis and Cyme, to mention no further instances.

"Secondly, I stated that no terra-cottas of this class have been traced back beyond Athens, though most of them have been directly or indirectly traced back as far as a certain dealer in that city. M. Fröhner replies that I am misinformed in asserting that the terra-cottas from Asia Minor all pass by Athens; and he adds that they come straight to Paris, and that the greater number of those exhibited at the Burlington Fine-Arts Club have never been in the hands of the dealer in question. Now I did not assert that the terra-cottas from Asia Minor all pass by Athens, but that no terra-cottas of the class 'commonly and conveniently styled Asia Minor terra-cottas' have been traced back beyond Athens, which is quite another thing. And in any case it does not by any means follow that, because a terra-cotta has come straight to Paris from Asia Minor, it cannot be traced back from Asia Minor to Athens. I presume that the assertion that the greater number of those exhibited at the Club have never been in the hands of the dealer in question involves the admission that a certain number of those exhibited there can be traced to him directly.

"Thirdly, I stated that no terra-cotta of this class has ever been bought by the British Museum or the Louvre; and that the few that were bought by the museums at Berlin and Vienna have been withdrawn from exhibition. As to the British Museum M. Fröhner does not deny this. As to the Louvre he admits it; but explains the fact by saying that M. Ravaisson was so busy buying all sorts of forgeries that he would not buy anything good. This explanation may not be universally accepted. As to the museums at Berlin and Vienna M. Fröhner says: 'Whence comes the information that the museums of Berlin and Vienna have withdrawn from exhibition the statuettes which they had bought? If this is true, I must decline to bow before the authority of officials who are ashamed of their own incapacity.' But a few lines further on he has inadvertently admitted that it is true, by contrasting the conduct of these officials with Sir C. Newton's conduct in the matter of the Castellani sarcophagus. As for their authority, it is unreasonable to assert that they are ashamed of their incapacity, when they have simply reconsidered their opinions now that further evidence is before them.

"M. Fröhner states that 'of the nineteen pieces suspected and pointed out as coming from Asia Minor, nine come from Tanagra.' I did not point out the nineteen pieces as coming from Asia Minor, I pointed them out as belonging to the class commonly and conveniently styled Asia Minor terra-cottas; and I expressly mentioned the fact that terra-cottas of this class were said to have been found at Tanagra. M. Fröhner continues: 'They are Tanagraean in style, in choice of subject, in the colour and composition of the clay, in the treatment and colouring.' I reply: 'They are not.' And I leave it to people who have seen them to form their own opinion as to which of us is in the right.

"With regard to M. Fröhner's statement that No. 196 was bought by the advice of Mr. Murray, I am authorized by Mr. Murray to say that M. Fröhner is under a misapprehension.

"As M. Fröhner has come forward to defend the so-called Asia Minor terra-cottas, I would point out to him that M. Salomon Reinach's very damaging articles about them in the April and May numbers of the *Classical Review* are still unanswered.

"My former letter was not aimed at M. Fröhner, as he supposes, but at the Burlington Fine-Arts Club. This club is exhibiting Asia Minor terra-cottas in its gallery, and has issued a catalogue stating that the doubts which have been expressed about these terra-cottas are groundless. The natural inference is that the Club is exhibiting these terra-cottas as genuine antiquities. But it comes out upon inquiry that the Club does not investigate the authenticity of objects before admitting them to its loan collections, and does not consider itself responsible for the statements contained in its catalogues. I thought, and I still think, that the Club ought to have made its real position clear."

THE SUSA GALLERY AT THE LOUVRE.

(First Notice.)

AFTER two years' arduous and incessant labour M. Dieulafoy has at length been enabled to place before the public the more important results of his excavations on the mounds of Susa. In this instance the work of arrangement was necessarily more than ordinarily complicated. Where the objects are bas-reliefs,

statues, or architectural remains, their display is comparatively simple; but here gigantic friezes and large specimens of wall decoration had to be built up with their separate bricks, and this involved the preparation of a vast amount of inner brickwork, in fact demanding only less engineering talent than was called into play in unearthing the monuments. As far as the gallery permitted it must be said that the arrangement is admirable. Like all the rooms in the Louvre, except those dedicated to the paintings, the light is from the sides, and this, it must be confessed, seriously militates against the due effect of works intended to be seen in the open air and in the full brilliance of an Eastern sky—of a sky that bathes every object in the purest light, and affords, at the same time, the requisite background of deep sapphire. The architect of the Louvre has selected red of a deep vermilion hue for the predominating colour of the walls. Admitting the extreme difficulty of exactly hitting the right tone and colour, we venture to think that the choice is scarcely happy. The artists who with such splendid sense for harmonious colour placed these passages of positive purples and yellows and whites on a ground of turquoise and emerald calculated that the whole would be relieved against a sky saturated with similar tints. Possibly it would have been beyond the art of the cleverest decorator to obtain a like effect when the objects had to be displayed in a covered gallery, still the attempt might, perhaps, have been made.

The Susa find will occupy two galleries, the one now open being the larger; the smaller room will contain for its chief artistic attraction portions of a frieze of winged animals in unglazed terra-cotta. The monuments now on view, and which all interested in art and archaeology will hasten to see, are the famous friezes of the archers of the guard of Darius (the Immortals), that of the lions, some staircase paneling, and the colossal double-headed bull capital. It might be premature to discuss the relative position of these remarkable examples of ancient art as compared with the results of other excavations of the present century; but certainly nothing which has been hitherto brought to Europe since Sir Henry Layard enriched the British Museum with the Nineveh series possesses equal artistic attractions. We know that the decoration of the monuments of Egypt, Chaldaea, Assyria, Asia Minor, Greece, and Magna Grecia, was chromatic, yet, saving in the case of Egypt, how little of the actual colour has survived. The traces of the pigments which gave vitality to the historic scenes and the ritualistic functions portrayed on the Nineveh marbles are here and there visible; they remain only to pique our curiosity and tantalize our imagination. The ceilings of the temple at Philæ, at Komombo, at Edfou, and the walls at Dahr-el-Bahri and Abydos, still remain to testify that as colourists the Egyptians stood in the first rank, yet even there the pigments are dimmed and partially effaced. It is only those who are the first to enter a hitherto sealed tomb that can fully realize the freshness and vividness of the palette of the Egyptian artists. Few, however, have these opportunities, which can only occur by a fortunate accident, while the Louvre in these Persian friezes has given to all the world examples of what there is every reason to believe were the masterpieces of colour produced by the artists of antiquity; for the Persians held the same place in ancient art that the Venetians of the fifteenth and sixteenth centuries do in modern schools of painting. The supremacy in colour faculty is inherent in the race. The Persian potters of the thirteenth century gave the law to the ceramic artists in Syria and Europe of the Renaissance period, and they founded the antecedent art in Spain. So in ancient times the practice of a method of coloration which combined the utmost brilliancy with durability was carried to the greatest

perfection by the Persians. The invention of enamel cannot be ascribed to them, since we find enamelled decoration in the tablets in the British Museum of the period of Ramses III., nearly a thousand years before the warriors of Darius I. The position of the Egyptian tiles in the palace at Ramses is unknown—probably they decorated a small building—but for force or intensity of tint they can scarcely be placed in the same category as the Susa friezes; they are as cabinet pictures compared with the grand art of the *stanze* of the Vatican. The trustworthiness of the native documents referring to glazed brick, rivaling the colours of the rainbow, which adorned the exterior of the palace of the Emperor of China, has not yet been determined. The intercourse between Persia and China at a very early period of our era is certain, as also the admiration for Chinese art in Persia at the same period. Therefore it is quite possible there was communication between the two countries in the centuries before the Christian era. As to the indebtedness of the Western to the Eastern empire in the case of enamelled architectural decoration, it is at present no more than a matter of speculation. When we come to consider the motives of ornamentation exhibited in the Persian enamel decoration and recall what is known of Chinese ornament the higher inventive powers of the artists of the Land of the Lion and the Sun are triumphantly asserted. Chinese ornament is, like her figure drawing, bizarre, while the distinctive character of Persian ornament is elegance, as in her figure work she has shown the capacity for representation entirely naturalistic; therefore if we are to seek for the influences inspiring the general design it will not be in the extreme East. In pure ornament it must rather be in Egypt and Assyria. An admirable illustration of the special quality of Persian decorative ornament is to be found in a small panel formed of several bricks, standing on a shelf in the Susa room. The ornamentation is composed in the upper portion of a band of alternate palmettes and lotus flowers between smaller bands of continuous diamond lozenges; the surface below is divided into vertical bands, each again divided into small geometrical forms; the colours in these are orange, white, green, manganese, purple, and grey, the whole forming a mosaic of brilliant tints. The manipulation is a sort of *cloisonné*, fine walls of hard vitreous substance being filled in with enamel, also vitreous. It is, however, the lotus and palmette ornamentation which is more particularly interesting. The motive may be found carved on Assyrian pavements in alabaster and on caskets in ivory of the same derivation, on Greek vases of Nicosthenes, and on Byzantine panels of the sixth century; but for fineness of line and a certain sprightly elegance of design none approaches the example that M. Dieulafoy has unearthed from the ruins of the Palace of Darius. It is another instance of the skill shown by Persian artists in refining on a foreign motive, as on the well-known so-called Arab ornament, which was introduced into Mohammedan art by Byzantine decorators, and which until it had passed through the alembic of the fertile and brilliant imagination of the Persian artist had certainly no promise of the enduring vitality it has since attained.

Respecting the influences which swayed the artists who modelled the guards of Darius, it is apparent at a glance the first place must be given to the Assyrian bas-reliefs. But, leaving out of consideration the additional splendour resulting from the lustrous surface coloration, there is an unquestionable advance both in the modelling and general design. The faces are more expressive, the action, while necessarily maintaining a soldierlike attitude, is more free, the ornaments decorating the dress are carved as in the Assyrian figures; but here the folds of the drapery are also modelled, and not left for the painter of the sculptures alone to indicate. This latter detail especially suggests

a Greek or Ionian influence. At the end of the sixth century the wealth and luxury of the Persian capital would naturally attract to it all that was most costly or novel in objects of art, and the artists themselves from Asia Minor, Phœnicia, and probably Greece, would, as far as they were able, find their way to the residence of the Persian monarch. Thus the native school would possess not only valuable examples for imitation, but the powerful stimulus of foreign rivalry. These must have been some of the causes which produced so far distant from the centres of the great civilizations an art combining the excellences of all, while retaining its distinctive nationality, and which at least in one direction, that of brilliant, imaginative, and passionate colour, has never been surpassed.

HENRY WALLIS.

M. PAUL ADOLPHE RAJON.

It is our sad duty to record the death of one of the most distinguished etchers France has produced—a man whose honourable, kindly, and generous character won him the affection of many on both sides of the Channel, and causes almost universal regret for his decease, which occurred quite suddenly at his house at Auvers-sur-Oise on the night of the 8th inst. He succumbed to an acute attack of pleurisy caused by a cold caught on the preceding Tuesday, from the effects of which he, even on the 8th, seemed to be recovering. Many distinguished persons from Paris and London attended his funeral in the cemetery at Auvers on Monday last. He was born at Dijon, fertile in artists, in 1842, and received his education in the *lycée* of that town. He removed while still a youth to Paris, and, intending to be a painter, became a pupil of Gaucherel and F. Flameng, and in 1861-2 at the *École des Beaux-Arts*. For a time he maintained himself by working for photographers and drawing portraits. He made his *début* in the Salon of 1865 with a drawing, 'Portrait de Mlle. C.—'. Turning to etching about 1865, his success was immediate and great, his first serious production being 'Rembrandt at Work,' after M. Meissonier, the plate of which was bought by MM. Goupil & Co., and excited so much admiration that the etcher immediately attained the first rank of his profession, and, one after the other, engraved the 'Relais de Chiens' of M. Gérôme; 'Le Mariage Protestant,' by M. G. Brion; 'Le Premier-Né' of M. Vibert; 'La Rixe Apaisée,' after M. Vautier; 'Plan de Campagne,' after M. Detaille; 'L'Amour Platonique,' after Zamaïcois; 'Le Liseur,' after M. Meissonier; 'Salomé,' after Regnault; and similar instances, besides, for books, a number of beautiful plates of portraits of the greatest choiceness and delicacy. He obtained medals in the Salons of 1869 and 1870, and Second-Class Medals in 1873 and 1878. Early in 1872 he came to England, and his first work published in London was the 'Gervatius,' after Van Dyck, in the National Gallery, a plate made for the *Portfolio*, for which publication he engraved several other capital examples. A more important work than the Van Dyck was the portrait, after Mr. Watts, of Mr. J. Stuart Mill, published in 1873 by the etcher himself, who had been refused by a well-known firm in London more than 40*l.* for the plate, prints from which, sold by the etcher, promptly realized more than 600*l.*, and remained a source of yearly income! Among his more remarkable achievements are the etchings 'Mrs. Anderson Rose,' after a drawing by Mr. Sandys; 'Ne Pleure Pas,' after M. Bonnat; 'The Chapeau de Poil,' after Rubens; 'L'Indifférent,' after Watteau; 'Cour de Maison Hollandaise,' after De Hooghe; 'Vieille Femme,' after Rembrandt; 'Dutch Housewife,' after Maes; 'Fumeur Flamand' and 'Polichinelle,' after M. Meissonier; 'Sir C. Yonge' and 'Lord Heathfield,' after Reynolds; 'Mrs. Siddons,' after Gainsborough; 'Canova,' after Jackson; 'Mr. Pochin,' 'Mr. John Bright,' 'Mr. Sale,' and 'Cardinal Newman,' after

Mr. Oulless; 'Philippe IV.,' after Velazquez; 'G. Dou,' after G. Dou; 'Strigils and Sponges,' after Mr. Alma Tadema; 'M. Bracquemond,' after Bracquemond; 'The Rev. J. Martineau,' 'Watchman, what of the night?' 'Sir F. Leighton,' 'Dorothy,' and 'George Eliot,' after Mr. Watts; 'Mr. G. Rae,' after Mr. Holl; and 'Madame Pasca,' after M. Bonnat. His masterpieces are the portraits of 'Darwin,' after Mr. Oulless, 'The Poet Laureate,' the above-named 'Mrs. Anderson Rose,' and 'J. Joachim,' after Mr. Watts. His largest plate is 'The Emperor Claudius,' after the famous picture by his friend Mr. Alma Tadema, who, with another friend, Mr. T. N. MacLean, the sculptor, may be said to have represented the artists of Great Britain at his funeral.

When his success was assured he built himself the charming *maison de campagne* at Auvers where he died. At a later period he spent part of each year in New York, and thus added to an ample income which was generously shared with his family, some members of which he cherished to the last.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 9th inst. the following pictures, the property of the Marquis of Exeter, from Burghley House: A. Kauffman, Miss Harrod, afterwards Mrs. Bates, 378l. J. Ruysdael, A River, falling in a cascade over rocks, 267l. C. De Jongh, A View of Old London Bridge, 525l. M. Hobbema, The Ford, a party of five peasants in a wagon drawn by two horses, 336l. Massini, The Archduchess Isabella Clara Eugenia, 131l. C. Ketel, Thomas Howard, fourth Duke of Norfolk, 110l. C. Jansens, A Lady, in a black silk dress, 199l. Van Dyck, A Gentleman, in brown dress and black cloak, 105l. Velazquez, An Advocate, in black academic gown, 367l. J. Van Eyck, The Virgin, in a blue dress edged with ermine, and long crimson robe, holding the Infant Saviour in her arms, 2,625l. A. Altdorfer, The Nativity, 162l. A. Dürer, The Virgin, in a blue and crimson robe, with the Infant Saviour in her arms holding an apple, 210l. H. Van der Goes, The Life of St. Augustine, 315l. Cima da Conegliano, A Female Saint, in crimson robe with orange sleeves, 141l. L. da Vinci, Infant Christ and St. John, embracing, seated in a landscape with flowers, 115l. Mazzolino di Ferrara, The Tribute Money, a composition of eighteen figures, 189l. Bronzino, Don Garcia de' Medici, in white damask dress, 945l. P. Veronese, A Venetian Gentleman, in armour, 546l. Titian, The Madonna, in a crimson dress, seated with the Infant Saviour in her arms under a tree, 110l. Schiavone, The Finding of Moses, a composition of thirteen figures in a landscape, 110l. Bonifaccio, The Repose of the Holy Family, 556l.

The same auctioneers sold on the same day the following pictures, from various collections: J. B. Pater, A Fête Champêtre, a composition of thirteen figures, and the companion, 525l. Van Dyck, James Stuart, fourth Duke of Richmond and Lennox, 199l; another, 115l. A. S. Coello, The Archduchess Isabella Clara Eugenia, and The Archduke Albert, 399l. Sir J. Reynolds, Mrs. Joseph Franks, 157l; Mrs. Moses Franks, 157l. Sir J. Reynolds and G. Stubbs, Equestrian Portrait of Warren Hastings, 273l. Anonymous, Diane de Poitiers, 110l. Rubens, Portrait of the Artist and his Wife, carrying game and fruit, 2,625l; Mars and Venus, with nymphs and cupids, 708l. Honthorst, Frederick, King of Bohemia, and Elizabeth, Queen of Bohemia, 162l. R. Walker, Oliver Cromwell, attended by a page, 108l. J. Van Goyen, A Town on a River, with ferry and other boats and figures, 105l. S. Ruysdael, A Fortress on a River, with ferry and other boats, 157l.

Fine-Art Cossy.

OF recent changes at the National Gallery the following are remarkable. The fine portrait by Dobson has been hung in the Hogarth Room. The charming little cabinet picture of the Virgin and Child, by Morales, the highly acceptable gift of Mr. De Zoete—showing by its careful finish throughout, sound modelling, and smooth surface, something of the character of Da Vinci's work in the earlier and more golden tones—has taken its place in the Spanish Room, No. XV. The 'Card Players,' lately bought at Christie's and on very satisfactory grounds given to N. Maes, hangs now in Room X. On a screen in this room will be found a small 'Portrait of a Gentleman,' by an unknown master of the seventeenth century. The cleaning of the rooms has lent itself to a new arrangement of some of the pictures, and after eliminating the Italian examples from the Wynn Ellis Collection, which the terms of the bequest allowed to be done, and placing them with other examples of their respective schools, Sir W. Burton has grouped the remaining Dutch works with the Dutch pictures from the Peel Collection; so that the whole now covers the walls of Room XII. and its two screens. The collections have been kept so far separate that each occupies its portion of the space. Pictures of the old Flemish School are now hung in Room XI, which has twice been the home of the Peel Collection, and, although not very well adapted in size, the change of its contents will not be regretted, because otherwise the room suits these old paintings, many of which could sustain comparison with corresponding examples in any collection in Europe, noteworthily the Van Eycks and G. David. As it is now arranged we have, on entering the Octagon Room, No. XV., the oldest of the Italian pictures on our left, and the oldest Flemish examples on our right, the latter being at last grouped in one room, so as more fully to display their importance than was possible while they were associated with instances of later schools. At the Octagon Room, which forms a sort of vestibule, we get a division, right and left, of the Italian from the Dutch and Flemish Schools, which is a great improvement on the general scheme of arrangement. What is now most required in the National Gallery is a full official catalogue; the attenuated minor catalogue is all very well in its way, but quite insufficient to supply the place of the larger one. Why does not some publisher issue a reprint of Mr. Wornum's catalogue—which is good enough till we get a better—with additions completing it to date?

THE Fine-Art Society has issued invitations to a private view of Mr. E. A. Abbey's illustrations to 'She Stoops to Conquer,' being the original drawings of designs about which, as engraved and published in an *édition de luxe* of the comedy, we wrote at some length not long ago. Good as the cuts are, the drawings surpass them in finish, vivacity, and brightness. At the same time some black and white drawings by Mr. A. Parsons will be on view. The public will be admitted on Monday next.

MR. LOWES DICKINSON exhibits for the present at 1, All Souls' Place, Portland Place, his portrait of Lord Napier of Magdala.

MR. MENDOZA has for exhibition, previous to its going to Windsor Castle, a picture of 'The Queen and the whole of the Royal Family at Windsor, 1887,' painted by Her Majesty's command as a memento of the Royal Jubilee. It is by M. Laurits Tuxen.

THE annual meeting of the Hellenic Society, for the election of officers and to hear the report of the Council, will be held at 22, Albemarle Street on Thursday next, at 5 P.M., Mr. Sidney Colvin, Vice-President, in the chair.

MR. LELAND is going to follow up his work on 'Practical Education' by a series of illustrated handbooks on the minor arts and indus-

tries, each to consist of a series of lessons from the earliest rudiments to work suitable for experienced amateurs and students. The series begins with a manual on 'Drawing and Designing,' which will be followed by wood-carving, modelling, leather work, and others.

MESSRS. H. GREVEL & Co., of King Street, Covent Garden, are preparing a translation by Mr. N. D'Anvers of Prof. Justi's book on 'Diego Velazquez and his Times.'

It will be pleasing information to ratepayers that architects are already looking out for work in building "Council" chambers, or county palaces, when the new Local Government Bill becomes law.

MESSRS. BOUSSOD, VALADON & Co. have appointed to-day (Saturday) for the private view at their gallery in New Bond Street of an exhibition of pictures by MM. James, Matthew, and William Maria. The first-named is the most largely represented.

THE French papers announce the death of the able architect M. Félix Roguet, who was born at Châlon-sur-Saône in 1822. He took part with Ballu in the restoration of the church of St. Germain-l'Auxerrois, the Tour de St. Jacques de la Boucherie, the churches of St. Séverin, Ste. Clotilde, and La Trinité, the Château de Chenonceaux, the Hôtel Carnavalet, and other buildings. He was the author of an excellent monograph on the cathedral at Rheims, and one of the best architectural draughtsmen France has produced. He received a Medal of the Second Class at the Salon of 1874; another at the Exposition Universelle of 1878.

THE Salon will be closed on the 30th inst.

A NEW street in Paris is to bear the name of Alphonse de Neuville.

THE Administration des Beaux-Arts has commissioned from M. D. Ringel a copy in bronze of his very striking and audaciously original statue in polychrome called the 'Marche de Rakoczy,' represented by a Tzigane playing with a bow on a rude bass viol (*tympanitschieza*) the national Hungarian air, which gives a name to the figure of a gipsy-like musician. This wonderfully animated and vigorous statue was described on p. 768 of our review of the Salon of 1880, where, as No. 6630, it attracted prodigious attention. The bronze reproduction cannot be expected to reproduce the colours, which attained the high keys of nature. The bronze is to be placed in the Nouvel Opéra.

MUSIC

THE WEEK.

ROYAL ITALIAN OPERA.—'Don Giovanni,' 'Les Huguenots,' 'Faust,' 'Rigoletto,' 'L'Africaine,' &c.
ST. JAMES'S HALL.—The Richter Concerts. Dr. Hans von Bülow's Recitals.

WE have again to record some very fine performances at the Royal Italian Opera, marred only by slight imperfections such as will occur, notwithstanding the utmost care. On Thursday last week 'Don Giovanni' was repeated with some changes of cast. M. Lassalle in the titular part was a great improvement on his predecessor, and Miss McIntyre was vocally equal to the rôle of Donna Elvira.

An exceedingly effective and meritorious rendering of 'Les Huguenots' was given on Saturday, the cast being exceptionally strong and the general performance almost beyond reproach. M. Jean de Reszké is unquestionably the finest Raoul since Mario in his best days. Though he is essentially a *tenore robusto*, his voice is extremely sympathetic and even in quality as high as is natural; and his noble and dignified manner greatly enhances the impression produced

by his artistic singing. We have had more imposing exponents of the trying part of Valentine than Madame Nordica, but never one more charming and graceful. With such a pair the great duet in the fourth act made far more than its wonted effect, the enthusiasm of the audience contrasting strangely with the apathy usually associated with the Covent Garden public. Miss Ella Russell sang the florid music of Marguerite de Valois with delightful finish; and Madame Scalchi, M. Édouard de Reszké, and Signor del Puente resumed the parts with which their names are associated. The extra chorus increased the effect of the famous scene of the *Bénédiction des Poignards*, and new and rich costumes were provided for the second act. It is by such performances as this that Italian opera is quickly regaining popularity. The repetition of 'Faust' on Monday only needs reference with respect to the assumption of Valentine by M. Lassalle, a fine and well-considered impersonation both vocally and dramatically.

The Australian *prima donna* Mdlle. Melba played the part of Gilda in 'Rigoletto' on Tuesday with some success. When she does not force her voice its quality is pleasing, and she acts with intelligence, if not with power. She will never be a great artist, but in light soprano parts she will prove exceedingly useful, and this is the highest praise it is possible to give her. Signor Guille, who appeared as the Duke, is no stranger to London, although he had not before appeared at Covent Garden. He sings fairly well, but natural disqualifications will prevent him from taking a high position on the lyric stage.

A lamentable failure was made by an American performer, Mdlle. Columbia, in 'L'Africaine' on Wednesday. A feeling of astonishment must have been experienced by the audience generally that a performer so deficient in voice, method, and every other attribute constituting an acceptable lyric artist should have been permitted to appear at Covent Garden at a time when strenuous efforts are being made to retrieve the disasters of the past. Mr. Harris made some mistakes of this kind at Drury Lane last season, but with the additional experience he has now gained we did not anticipate a repetition of the offence.

At last Monday's Richter Concert the young French violinist M. Henri Marteau appeared for the second time, and Dr. A. C. Mackenzie's 'Twelfth Night' Overture was repeated. This was only fair, both to the artist and the composer, as on the former occasion an important operatic revival kept most of the critics away from St. James's Hall. At his second appearance M. Marteau played Saint-Saëns's Andante and Rondo Capriccioso in a minor, Op. 28, one of Señor Sarasate's favourite mediums of display. It is a pleasing, unpretentious piece, affording opportunity, however, for little more than technical skill. Of this it is evident M. Marteau has plenty. He executes difficult passages with perfect purity of intonation, and his phrasing is most expressive. In short, with study and experience, he should take rank among the finest violinists of his time. Dr. Mackenzie's overture is an ambitious work; indeed, for length and elaboration it has few, if any, rivals among concert overtures, and the

composer, if he pleased, might have styled it a symphonic poem. At the same time he has not attempted to illustrate the story of the play in its entirety; he has wisely restricted himself to the incident of Malvolio's absurd passion for his mistress, and the two principal themes are, therefore, intended to suggest the conceited retainer and Olivia. The second is, of course, in strong contrast to the first, and is a flowing melody of great beauty. There is also a subsidiary motive of a humorous nature, representing the roguish Maria. Mention of this subject-matter, however, affords no idea of the scope of the overture. It commences with an extended *andante*, almost a movement in itself, and the succeeding *allegro con brio* is developed at great length and in symphonic form, save as to some curious variations on the usual sequence of keys. In the working out there is an effective *fughetta*, one of the best portions of the overture; and the *coda* is extremely brilliant. It is questionable whether Dr. Mackenzie has not gone rather too far in the matter of elaboration, and we do not think the 'Twelfth Night' Overture will attain the same popularity as his 'Belle Dame sans Merci'; but at the lowest estimate it is an honour to English art, and could only have been written by a musician of very great ability. The rest of the somewhat over-lengthy programme consisted of Wagner's 'Faust' Overture, the 'Trauer-Marsch' from 'Götterdämmerung,' the 'Charfreitags-Zauber' from 'Parsifal,' Liszt's Hungarian Rhapsody in F, No. 1, and Mozart's 'Jupiter' Symphony.

Dr. Hans von Bülow's second Beethoven recital on Tuesday afternoon was less lengthy and more interesting than the first. It included four sonatas, Op. 27, Nos. 1 and 2, and Op. 31, Nos. 2 and 3, and the Variations in E flat and C minor. It is impossible to say beforehand how Herr von Bülow will interpret a particular work; his mood varies to a greater extent than that of any other pianist save Rubinstein, and we have heard him play the same composition exceedingly well and on another occasion execrably. On Tuesday he was in his quietest humour, and for the most part the sonatas were rendered with highly finished technique as well as deep insight into the composer's meaning. The two middle movements of Op. 31, No. 3 in E flat, may be cited as an example of the true method of interpreting Beethoven. Nothing finer in its way could possibly be desired. The rendering of the Fifteen Variations and Fugue in E flat was a noteworthy display of physical energy, but towards the end it degenerated into extravagance. This was really the only fault in the afternoon's performance.

NEW MUSICAL LITERATURE.

The Prima Donna: her History and Surroundings from the Seventeenth to the Nineteenth Century. By H. Sutherland Edwards. 2 vols. (Remington & Co.)—In these two volumes Mr. Edwards has treated a subject which exactly suits his chatty and pleasing style. He makes no pretensions to profundity; scientific disquisition and elaborate musical criticism are not to be looked for in his work; but he has one great merit, he is always readable and never becomes tedious or dry. Those students who want historical details will be likely to consult musical dictionaries rather than Mr. Edwards's book;

but those who wish for an hour's pleasant chat about people and things musical may turn to these volumes without the slightest fear of being disappointed. In his opening chapter Mr. Edwards traces the origin of the *prima donna*, and points out that the first actress who ever appeared on the English stage was Mrs. Coleman, who in 1656 sang the music of the principal female part in Sir William Davenant's 'Siege of Rhodes.' Anastasia Robinson, who married the Earl of Peterborough, and Lavinia Fenton, the original Polly in the 'Beggars' Opera,' form the subjects of the next chapter, which, by the way, illustrates Mr. Edwards's fondness for flying off at a tangent from his subject. The mention of the 'Beggars' Opera' leads the author away into a long account of the work, and the correspondence between Gay and Swift respecting it, which is interesting enough, but has nothing whatever to do with the history of the *prima donna*. Cuzzoni and Faustina, Mingotti and Gabrielli, are next introduced to the reader. The long and capital chapter on Sophie Arnould, the creator of the chief female parts in Gluck's operas, is a characteristic example of Mr. Edwards's discursive method. At least half the chapter has no direct relation to its subject; but the author has so much to say that is interesting concerning the Paris opera of the eighteenth century, on which a long extract is given from the *Spectator*, that it is impossible to find fault with him. At the same time we could have desired more accuracy in the matter of dates. That of Gluck's birth is given as 1712 instead of 1714; while Sophie Arnould herself was born, according to Mr. Edwards, in 1748. Fétis, and all the other musical dictionaries we have consulted, are unanimous in placing the birth in 1744. Possibly Mr. Edwards may be right; but we feel some doubt as to his correctness, especially as we find him loose in his chronology elsewhere. For instance, on p. 214 of the first volume we read that Sontag was born in 1805, while on the very next page the date of her birth is given as January 3rd, 1806; one of these must certainly be wrong. In several instances no dates are given of the deaths of the subjects of the chapters, and in any case it is less as a work of reference than as very pleasant reading that the book will be valued. The chapters on some of the singers of more recent times are quite enjoyable. That treating of Grisi is most interesting, and the sketch of Madame Patti in the second volume, discursive and chatty like all the others, will be read with pleasure by the admirers of the clever lady. We are glad to find Mr. Edwards in this chapter entering his protest—a useless one, we fear—against the star system, which is the curse of the modern opera. His words deserve quoting:—

"The ridiculous payments now made to operatic stars are the ruin alike of operatic management and operatic art. The *prima donna* herself suffers when she is feebly supported by worn-out tenors, baritones who have never learned to sing, and incapable vocalists of all kinds. But what others can a manager engage when nearly the whole of his estimated profits are swallowed up by one voracious artist, whose thoughts are not of art but of gold? A great *prima donna* has of course as much right as a great painter or a great poet to fix her own terms. But the painter and the poet are self-dependent, whereas the singer depends for success in a great measure on the singing of associates; and no person of ordinary musical taste can care for an operatic representation in which one singer is as admirable as, under the circumstances, she can be, while the others are quite incompetent."

Mr. Edwards concludes his work with two amusing chapters on "Operatic Conventions" and "The Prima Donna as a Type," both of which are written in his brightest style. The volumes will not take a high place as contributions to musical history; but they will reward those in search of pleasant entertainment.

François Liszt: Recollections of a Compatriot. Translated from the French of Janka Wohl by B. Peyton Ward. (Ward & Downey.)—This is one of the many books of reminiscences of the great pianist which made their appearance shortly

after his death. Madame Wohl had the advantage of a somewhat intimate acquaintance with Liszt, and a considerable part of this little volume is a record of his conversations with the author. She states her object clearly in the first chapter of her book:—

"Much has been already written about this great artist, without, however, telling us what Liszt himself thought, what Liszt himself said. Therefore it is Liszt, and only Liszt, who will appear in these pages, just as real, just as living, as I see him now before my eyes. It was my privilege to surprise the secret of the perfume of the flower, to seize the subtle emanation of the soul, which is missed by the world; and I wish, by saving from oblivion those impulses of the heart, more rare than the impulses of genius, to preserve the sublime essence which brings before our eyes the affinity of human beings to the Creator. By searching my memoirs I will try to teach you to know this phenomena man as I knew him myself. I will give you accurately his own words, and endeavour to depict, as in a photograph, those spontaneous and transitory impulses which, though apparently insignificant, help to bring into bold relief all complex and strong characters."

The noble and disinterested character of Liszt may be said to be a matter of common repute. If Madame Wohl throws but little absolutely new light upon it, she supplies us with many facts which we have not met with elsewhere illustrating his generosity and unselfishness. The chapter on the relations between Wagner and Liszt is of special interest in connexion with the recently published correspondence of the two masters. The author expresses her belief, which is undoubtedly correct, that Liszt's championship of Wagner was the result of that natural chivalry which impelled him to take up the cause of any one who was persecuted. Some of Liszt's words on this matter may be given:—

"The worshipped Wagner, the friend of the King of Bavaria, in no way resembles," said Liszt, "the Wagner who knocked at my door at Weimar. Then he was a man in despair, a Christopher Columbus in extremities, who had seen and touched this new world, which nobody would believe existed. He carried the treasures of it in his brain, and he was looked upon as a madman. His inspirations were catching, and he had a power of making fanatics possessed by few. He was a born reformer, and neither blood nor fire would have daunted him. Still, there never was a man who worked against his own chances like Wagner did. His genius triumphed, so to speak, in spite of him, for nobody put so many spokes in his wheels as Richard Wagner. In Paris in 1861 this was obvious. Everybody was at his command. Princess Metternich had worked miracles to get "Tannhäuser" performed, but he spoilt the whole thing. He was not accommodating, it must be said. Perhaps he was quite right; his guiding star proved it—afterwards." Speaking of the eccentricities of Wagner, Liszt explained them to us in a few words: "In the matter of glory Wagner had fasted almost continuously for thirty years. Now fasting weakens, and when glory at last did come to him, not drop by drop like to other mortals, but in a flood, he was not able to receive it with calmness."

Madame Wohl has much to tell us of the relations of Liszt with Madame d'Agoult (Daniel Stern) and George Sand. We have only space to quote Liszt's witty description of the latter:

"Madame Sand caught her butterfly and tamed it in her box by giving it grass and flowers—this was the love period. Then she stuck her pin into it when it struggled—this was the *congé*, and it always came from her. Afterwards she vivisected it, stuffed it, and added it to her collection of heroes for novels. It was this traffic of souls which had given themselves up unreservedly to her which eventually disgusted me with her friendship."

It is difficult by means of a few extracts to give any adequate idea of a book such as this, because nearly every page contains some interesting anecdote or some brilliant remark. Liszt, apart altogether from his marvellous pianoforte playing, was an exceptionally gifted man; and Madame Wohl in her reminiscences has presented him to us in a most attractive light. We have noted two mistakes that need correction. On p. 56, Ramann, Liszt's biographer, is spoken of as "he." The author in question is a lady—her name is Lina Ramann. Again, Tausig's name is always given as "Tausig."

Musical Gossip.

The pianoforte recital given by Madame de Pachmann on Saturday last at the Princes' Hall was noteworthy in two respects: firstly, on account of the great improvement manifested by the performer; and, secondly, owing to the ability she displayed as a composer in a Sonata in *c* minor for piano and violin, in which she had the assistance of Mr. Gompertz. The work is in four tersely written movements, the themes of which are characterized by much freshness and vigour, while the development, though not elaborate, is marked by sound musicianship. Few, if any, female composers have produced a more meritorious instrumental work than this sonata. Among Madame de Pachmann's solos was Beethoven's sonata 'Les Adieux,' of which she gave a highly intelligent and thoughtful reading.

MR. W. G. CUSINS had the advantage of Señor Sarasate's co-operation at his annual concert on Thursday last week, and the principal feature of the programme was Beethoven's 'Kreutzer' Sonata. The rendering of this as regards the violin part was not a little curious. Exquisitely finished in style and mechanism, there was total absence of the breadth and vigour needed for the work, and the first and last movements suffered accordingly; but the variations were rendered with much effect, the second especially. At this concert—one of the longest, if not one of the best, ever given at St. James's Hall—Mr. Santley made his first appearance since his recent illness, and sang with much of his former energy.

At Señor Sarasate's farewell concert, given in St. James's Hall last Saturday afternoon, the great violinist repeated Beethoven's and Mendelssohn's concertos, and played his own popular 'Zigeunerweisen.'

At Mr. Charles Halle's concert on Friday last week four pieces for violin with piano accompaniment, by Dr. Mackenzie, Op. 37, were performed for the first time. They are pleasing and musicianly trifles, and the first, entitled 'Benedictus,' made a great effect, Madame Néruda, of course, being the executant. The programme included Schumann's 'Märchen Erzählungen'; Beethoven's Sonata in *A*, Op. 101; and Spohr's Duet in *B* flat for violin and viola.

MR. CHARLES GARDNER gave an excellent concert at Willis's Rooms last Saturday afternoon, when the most important items of the programme were Bach's First Sonata for piano and violin, Chopin's Rondo for two pianos, Saint-Saëns's Variations for two pianos on a theme by Beethoven, and Beethoven's recently published trio for piano, flute, and bassoon, given in its original form, and not, as recently at Mr. Beringer's concert, in a discreditable caricature.

The *matinée* given by M. and Madame Breitner at 1, Belgrave Square on Monday took the form of an interesting chamber concert, the most important items being Brahms's Trio in *c* minor, Op. 101; a Sonata for piano and violin by Saint-Saëns, Op. 75; and Rubinstein's Sonata in *D* for piano and violoncello, Op. 18. The excessive energy which characterized the playing of M. Breitner at the Musical Union some years ago was again noteworthy, occasionally to an unpleasant extent. Madame Breitner is an excellent violinist.

MESSRS. LUDWIG AND WHITEHOUSE gave their second chamber concert at the Princes' Hall on Wednesday evening. Excellent performances were given of Brahms's Sextet in *c*, Op. 36; Beethoven's Quartet in *c*, Op. 59, No. 3; and Haydn's Trio in *e*. Miss Lena Little was the vocalist.

ONLY formal record can be given of Miss Stuart Smith and Miss Edith Robiolo's piano and vocal recital at the Portman Rooms last Saturday afternoon; Mdle. Victoria de Bunsen's concert at 27, Harley Street, on Thursday last

week; and Miss Sophie Weil's concert at the Steinway Hall on Tuesday afternoon.

THE sketch programme of the Bristol Festival in October next, of which some details have already appeared, is now to hand. The performances will extend from the 16th to the 19th, and will be as follows: Tuesday morning, 'Elijah'; evening, Gluck's 'Iphigenia,' act one, Schumann's Pianoforte Concerto, and orchestral pieces. Wednesday morning, Cherubini's Fourth Mass and 'The Rose of Sharon'; evening, Berlioz's 'Roméo et Juliette,' the ballet music from Gounod's 'Polyeucte,' &c. Thursday morning, 'The Golden Legend' and Mendelssohn's 'Walpurgis Nacht'; evening, a miscellaneous concert, chiefly orchestral. Friday morning, the 'Messiah.' The principal vocalists engaged are Mesdames Albani, Anna Williams, Trebelli, Patey, and Belle Cole, and Messrs. Lloyd, Banks, Mills, and Santley. It will be seen that the scheme does not contain any novelties, but it includes a sufficient number of unfamiliar works to make it an interesting musical event.

THE Welsh National Eisteddfod will be held at Wrexham on the 4th, 5th, 6th, and 7th of September. In the musical department Messrs. Alfred J. Caldicott, John Thomas, David Jenkins, Emllyn Evans, and Charles Godfrey have been engaged as adjudicators. Mr. Frederic Cowen had also undertaken to act, but has had to resign his post, owing to his visit to Melbourne, and his successor has not yet been appointed. The entries for the music compositions and competitions, which we hear are already very numerous, will close on the 21st inst. The total value of the prizes to be given amounts to about 1,000*l*.

SIGNOR EDOARDO SONZOGNO, a musical publisher at Milan, offers three prizes, of the value of 3,000, 2,000, and 1,000 lire respectively, for a small opera. The three successful works are to be brought out in the autumn of 1889 at the Costanzi Theatre, Rome, at the expense of Signor Sonzogno, but are to remain the property of their composers.

OPERAS AND CONCERTS NEXT WEEK.

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|--------|--|
| MON. | Mr. William Carter's Concert, 3, St. James's Hall. |
| — | Miss Emma Barnett's Pianoforte Recital, 3, Marlborough Rooms. |
| — | Mr. and Mrs. Henschel's Last Vocal Recital, 3, Princes' Hall. |
| — | Misses Lurana and Amanda Aldridge's Concert, 3, 30, No. 16, Grosvenor Street. |
| — | Royal Italian Opera, 8, 'Les Huguenots.' |
| — | Richter Concert, 8, 30, St. James's Hall. |
| TUES. | Hans von Bülow's Third Beethoven Recital, 3, St. James's Hall. |
| — | M. Ovide Musia's Violin Recital with Orchestra, 3, Princes' Hall. |
| — | Miss Rosa Leo's <i>Matinée Musicale</i> , 3, 30, No. 15, Upper Grosvenor Street. |
| — | Miss Dorothy Foster's Concert, 4, No. 9, Clifton Place, Sussex Square. |
| — | Wagner Society's Conversations, 8, Princes' Hall. |
| — | Mr. Greenhill's Annual Concert, 8, Steinway Hall. |
| — | Royal Italian Opera. |
| WED. | Mr. Apollonius's Fifth Harp Concert, 8, Steinway Hall. |
| — | Madame Christine Nilsson's Farewell Concert, 8, Albert Hall. |
| — | Mr. W. R. Chessman's Concert, 8, Steinway Hall. |
| THURS. | Mr. George Fower's Annual Concert, 3, Steinway Hall. |
| — | Signor Bonetti's Annual <i>Soirée Musicale</i> , 8, Portman Rooms. |
| — | Madame Louise de Christie's Concert, 8, Steinway Hall. |
| — | M. Henri Seuffer's Concert, 8, 30, Princes' Hall. |
| — | Royal Italian Opera. |
| FRI. | Handel Festival, Public Rehearsal, 12, Crystal Palace. |
| — | Mr. Charles Halle's Sixth Chamber Concert, 3, St. James's Hall. |
| — | Mr. Harold Savory's Annual Concert, 3, Steinway Hall. |
| SAT. | Mrs. B. H. Thorne's Pianoforte Recital, 3, Princes' Hall. |
| — | M. de Pachmann's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Christie's Concert, 3, Portman Rooms. |
| — | Royal Italian Opera. |

DRAMA

Dramatic Gossip.

'TRUE COLOURS,' a one-act comedieta, by Mr. G. P. Hurst, was played for the first time on Monday evening at the Globe. It deals with a stratagem by aid of which a mother proves that her timid son truly loves a rich heroine who is all but misled by the interested advances of a military rival. Not too honourable are the means she employs; whether they are justified by the end may be left to casuists to decide. Misses Webster and Giffard, Mr. Hyde, and Mr. Forbes Dawson gave the whole competent exposition.

'THE PAPER CHASE,' by Mr. Charles Thomas, produced on Saturday last at the Strand Theatre, is a bright little farcical comedy, the main idea

of which seems taken from 'Les Pattes de Mouche.' Its two intrigues are, however, not very cleverly welded together. Mr. Lionel Brough played excellently an amusing character of a muddle-headed old cit, and his son acted with brightness as a young lady-killer. In other respects the interpretation called for no special notice.

MRS. BERNARD BEERE'S season at the Opéra Comique will close with the month.

'CAPT. SWIFT,' a drama by Mr. Haddon Chambers, to be produced by Mr. and Mrs. Beerbohm-Tree and Lady Monckton at the Haymarket on Wednesday, will, it is expected, if successful, take its place in the regular bills at that theatre.

'CLARA VERE DE VERE,' an adaptation in four acts by Mr. Rae-Brown of the Laureate's well-known poem, produced last week at a morning performance at the Prince of Wales's, is a bungling and an inartistic work, which all Miss Alma Murray's grace and talent could not render palatable.

'KLEPTOMANIA,' a three-act farce by Mark Melford, produced at the Strand on Tuesday afternoon, furnishes an amusing caricature of a Cambridge don, played in good style by Mr. Frank Meadows. It has some originality of idea. Its underplot is, however, clumsy, and there is too little material for three acts. The general representation, moreover, was far from satisfactory.

On May 26th Mr. George C. Shakespeare, a respectable glass manufacturer of New Albany, Indiana, was buried at that place with honours due to a belief that he belonged to the family of the dramatist! He was born, it is said, at Henley-in-Arden, 1826. Our American cousins seem unaware how common a name Shakespeare used to be in the Midlands.

* To CORRESPONDENTS.—G. Q. R.—T. B.—R. S.—M. B.—received.

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